

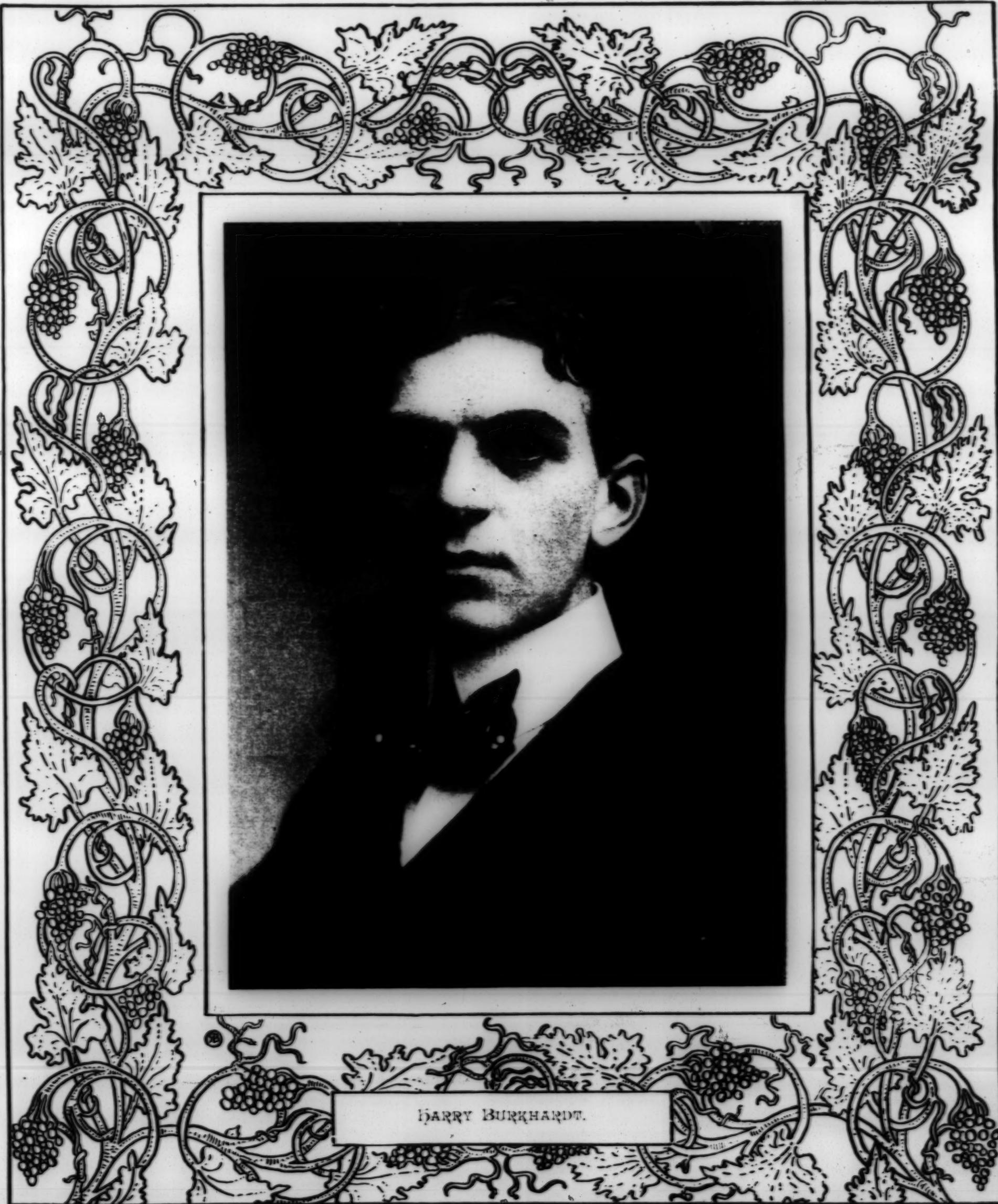
TWENTY-EIGHT PAGES

# THE NEW YORK DRAMATIC MIRROR

VOL. XLII., NO. 1,085.

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The Matinee Girl is writing this in a Dewey saturated atmosphere. The very sky is striped and starred for the occasion, and red, white and blue flutters from every post and pillar.

It's a hot time and one that we children of the present will never forget, but will tell it all to little Tommie, and especially to little Dewey, in the years to come.

I haven't the faintest doubt but that Dewey dramas will spring up like mushrooms on every side within the next few weeks. American enthusiasm has no limits. It simply bubbles up and permeates everything, and there is no reason why the stage and its people shouldn't take a good part in the general rejoicing.

I am not one of the folk who claim that actors lack in patriotic feeling. They don't. But, like every one whose lot is cast in the artistic paths, they realize that patriotism is mixed up with politics to such an extent nowadays that it has lost its fine flavor.

But the stage and the theatres and the managers have all come out in splendid shape this time. Because they appreciate the fact that we are not shouting for an empty dream; but for the greatest of accomplishments in the hero line that was ever put on the stage. So the theatres are draped along Broadway, and within they are hung with banners and bunting, and the jolly tars have had Anna Held ask them to come and play with her at the Waldorf, and the town has fairly blazed with fire.

By the time you read this it will be all over. A quiet will have fallen and we'll all have started another week, feeling that we are the greatest nation that ever happened.

If the Admiral could only hear and see the remarks and the faces and incidentally the pictures of himself that have blossomed out through the town he would enjoy the humors of the big celebration, for he has a sense of humor strong enough to enjoy some of the novel ideas that have found light in connection with the event.

For instance, in a music hall last week a banjo player brought down the house with an added verse for the old favorite "Lu" song. The Star Spangled Banner could not have roused that special audience to more wild enthusiasm than that did this:

"Dewey—Dewey you're a lu!  
Dewey—you are tew-ew blue  
Dewey—a thing you didn't do—  
Dewey—you're a lu—lu—lu!"

"A stand on Riverside," said a morning paper, "has been set aside exclusively for Dewey's old playmates."

I couldn't help thinking that it would be better to scatter 'em. Dewey is of an age that is usually considered old; but somehow his achievements and his personality and his general make-up are filled with youth, eternal youth.

But a stand full of his playmates would be different. Almost pathetic. You couldn't help wondering if they would be provided with putty blowers or jack stones and engage in a few of the old games as their playfellow of half a century ago went by.

Then the human advertisements that have been labeled with the hero's name. A sandwich man has paraded Broadway with a blue and white banner on which the Admiral's picture has been prominent.

And printed above it: "Of All Salts—Salts are the Best."

And the pictures—oh, the pictures of Dewey—that have been along some of the East Side streets. He has been represented as a strippling of twenty, and as a decrepit patriarch, gray and grizzled as the artist could make him.

At the time of the Columbian celebration the pictures of Columbus that were displayed were such that the discoverer of America would never have recognized his many selves could be have joined in the procession in his honor.

Of course, any old thing did for Columbus, for he wasn't here to defend himself. With Admiral Dewey we couldn't dare to put an old lithograph of Chauncey Olcott up in the window with bunting round it, for there was no knowing what a man of the Admiral's temperament might do if he saw himself misrepresented.

He might sail in and smash things.

I suppose very few people gave a thought to the other half of the Admiral's liver that is in a glass jar over in a Malta laboratory.

I couldn't help thinking as he was driven down Fifth Avenue between the glorious arches and the waving flags, with the bands playing and the cheers of the people ringing in his ears, that perhaps the thought came to him of that glass jar thousands of miles away, unhonored and unsung, without even a red, white and blue bow or a sprig of laurel to distinguish it from the lesser lights around it.

From Newport I have a letter telling me of the triumphs that have been won by Armande Le Comte, who sang in the Episcopal church there and made a sensation by the beauty and power and timbre of his voice.

I had the pleasure of hearing Le Comte sing in an up-town parlor about a month ago, and at the same time I heard the very interesting and dramatic story that goes with him.

As a Matinee Girl it seemed too sweet for me to think it all seem very true. He is such a good-looking young gallant, has a magnificent voice, and has to have all the pretty things he says transported, for he cannot speak a word of English.

We had coffee talk in the conservatory, and while the coffee was being prepared was

the time when the interpreter was

and if there is one thing the New York kind of Italian count is shy on it's manners.

But it seems his noble family objected to his taking up music as a profession, and as he, like every other artist, wanted to live only for his art, he took a long farewell of the ancestral halls and came to New York to try his noble luck.

He didn't have his rabbit's foot with him, and the first thing he knew he was up against it. Some of the musical trusts wanted him to sell out to them and give them a chance to launch him operatically.

But somehow in his sunny Italian way he decided that they wouldn't do, and that was the last I heard of him until I got a note from a Newport girl who seemed to think him the neatest ever.

It takes a Matinee Girl to discover true talent nowadays, especially when there is a little romance attached to it!

From far away Tacoma, Washington, the Matinee Girl has had a cheerful missive which says:

"I noticed in a recent *Mirrored* how your soul swelled at the sight of some alleged mountains in your neighborhood. I thought if those abnormal hills along the Atlantic coast would cause such a tumult in your anatomy that the picture, even of a mountain what is a mountain would cause a reflex movement in the main ventricle of your heart that would be a close counterfeit of the divine passion. So under separate cover I mail you a paper weight, and if you are ever tempted to rhapsodize again, look at that and don't."

Now, that's a nice, unanimous letter, but the paper-weight hasn't come. I am still holding down my correspondence with a horse shoe which I found in Denver, where I also rhapsodized over the mountains and was called down by the porter of a sleeping-car, who said, "dem was only footbills!"

There seems to be a sort of family pride in the mountains folk have in their neighborhood. We think we have a few here in the East.

Personally, the nearest approach to mountains that I can see from my window are the hills of Hoboken, with the gilded minarets of a monastery shining against the sky.

And one can grow quite enthusiastic over those Hoboken hills sometimes, when there is a particularly fine sunset—one of the poussée kind.

There are mountains and cañons and all sorts of things in the great book of Nature, and I know the West is particularly rich in scenery.

But give me New York—with the Hoboken hills in the distance R. U. E., and Broadway only a trolley ride away, with the theatres all in full bloom and the aerial magnolia groves and inclosed roof gardens lifting their cold snow-crowned peaks to the silent stars!

THE MATINEE GIRL.

#### DICKSON'S PARTICULAR PROPERTY MAN.

Realism on the stage has always been more or less of a hobby with Charles Dickson, but this season he is said to be having a surfeit of it, all through the property man of his company. Mr. Dickson is playing *Mistakes Will Happen* out in the Northwest. The property man joined in Milwaukee, and immediately created a sensation by coming to the theatre in a cab and being dressed in immaculate attire.

Once inside the theatre he got into his working clothes, and notwithstanding his dudish appearance he "made good." He spoke in a dialect that impressed Mr. Dickson as a sort of German *frappe*. When the props were given to the various people, Mr. Dickson was handed seven five dollar bills, three ones, and some odd change. He asked what the money was for.

"Vell," said props, "ven you say, 'all I haf got is teerty-eight dollars und some change, you haf got to haf it, wot?"

"Yes, but stage money will do. I may lose this," said Mr. Dickson.

"Neffer mind, I got more," was the answer, as prop pulled out a wad.

"Great Scott! why are you doing props with such a bunch of money?" cried the comedian.

"Dot's my peesness," was the reply.

When Miss Esmond glanced at her supposed marriage certificate she found the genuine article, made out for "Thomas Genowin, actor, and Dorothy Maryland, actress," the characters played by Mr. Dickson and herself. Props had gone to the Mayor's office, succeeded in getting the blank, and had filled in the names. Then when Lansing Rowan, who is supposed to have suffered an accident, calls for whiskey, she got two good fingers of the real article and she couldn't imagine what kind of cold tea she was taking.

While in Milwaukee, props hunted in all the book stores to find a volume entitled "Treasures of Thought," which has to be on a table in the third act. As the title is fictitious he left an order to have a number of books made with the right title on the covers. Mr. Dickson, marveling much, finally learned that props is a German count, and had just accepted the position to travel and see the country. He would not say more of his identity nor tell whence he came.

A few days ago the pug dog and the trained rat, both playing important parts in *Mistakes Will Happen*, had an argument, and the rat will be laid up for some time. A papier-mâché rat was used, but the count did not like the idea and is now hard at work training a newly engaged rat in the business of the play.

#### HARRY BURKHARDT.

The first page of this issue of *The Mirror* bears an excellent likeness of Harry Burkhardt. Although his professional career extends over but a short period, he has rapidly risen in his chosen vocation and is now a most popular as well as one of the youngest leading men in stock work.

After filling a few minor engagements, he joined Andrew Mack, season of 1896-97, playing the juvenile roles in that star's support with pronounced success. The following season found him with the Faribault Theatre stock, Philadelphia, in the juvenile leads. A long range of parts offered him excellent chances, which he accepted with infinite success, his season's work winning for him a host of friends and many flattering offers from stock managers all over the country. He signed with the Columbian Theatre stock, Newark, N. J., for the following season and duplicated his Philadelphia triumphs, establishing himself as a favorite with the local playgoers. Tempting offers from Mr. Forepaugh induced him to fill out the latter part of last season in Philadelphia. During the early summer he played a special engagement in Atlantic City, just recently.

We last wrote of him in the conservatory, and while the following season he interpreter was

an Italian matador, he is now in New York, making his debut in *Held by the Enemy*.

He is a good-looking young man, and has many

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## IN OTHER CITIES.

## BROOKLYN.

SATURDAY Sept. 30.

Another week of superb weather that should have stimulated capacity business at every theatre in the borough, where the merit of an attraction warranted, like the one preceding it has witnessed a fine attendance at all the vaudeville and popular price houses, which, as a matter of regret, has not been shared in by establishments of the first grade.

At the Montauk Julia Marlowe introduced Collette for the first time on this side of the river. The delightful art of Miss Marlowe in conjunction with an admirable support, especially noticeable of which should be mentioned the *grande dame* of Annie Clarke, J. H. Gilmour's Louis XVIII., the D'Alberde of John Blair, and the excellent work of William Harcourt and Charles Harbury, have all united to make a most enjoyable entertainment. Mrs. Leslie Carter fills the ensuing fortnight with Zaza, for which an advanced schedule is put in force for every portion of the house.

Because She Loved Him So has filled out its allotted two weeks at the Columbia, where it must have been discouraging indeed for such sterling players as J. E. Dodson, Annie Irish, Arnold Daly, Kate Meek, Francis Carlyle, and Leonora Braham not to have faced audiences of the size that have greeted them during the past six months in both New York and Chicago. His Excellency the Governor 2-7. Odette Tyler in *Phroso* 9-14.

Manager Harry C. Kennedy had no cause for complaint with the reception accorded The Sporting Duchess at the Bijou, where a fine cast headed by Emily Bigg and Maarie Drew, with others of like caliber, have given this melodrama with a snap equal to its first presentation. Two Little Vagrants 2-7.

At the Grand Opera House The Village Postmaster has repeated the favor attained by this pleasing exposition of rural life when seen here last season. Manager Lewis Parker next entertains A Wise Guy, after which comes Andrew Mack in The Last of the Mohicans.

Rose Coghlan in The White Heather prospered at the Gayety, where Manager Bennett Wilson next has Clifford and Ruth in *Courted Into Court*.

At Hyde and Behman's a bill of exceptional interest has put forward among its leading features Marshall P. Wilder, who was recalled again and again, and then left his hearers clamoring for more. Wilson and Erroll excelled all their previous renditions of A Tip on the Derby, and won applause that was deafening. The Two Escamoids head the breathless attention of their patrons with marvelous feats upon the wire. Jess Dandy scored as before with his more than clever Hebrew parodies on coon songs, and made a ten strike with his latest travesty on "The Green Fields of Virginia." Corinne, charmingly costumed, sang several selections in her own inimitable manner. Snyder and Buckley's musical turn is of superior excellence, and the interpolated comedy business really funny. Mr. and Mrs. Edward Esmonde, assisted by Alberta Lee, strove to make The Foolish Mr. Wise occupy twenty-one minutes agreeably. Mrs. Esmonde should have a word of commendation for her indefatigable efforts, as well as for some pleasing vocalization. Mason Mitchell commanded respectful attention for his now somewhat too familiar description of the climbing of San Juan Hill, while Kessler and Bennett dismissed the audience with illustrated songs. Manager Henry W. Behman's next prominent people are Kitti Loftus, James Richmond Greenway, and Francesca Redding.

At the Novelty Manager Percy G. Williams' roster of talent numbered Frank Bush, the Nihon Flying Ballet, Brown, Harrison and Brown, the three Rio Brothers, Kelly and Adams, George Gibson, the six Olympians, Vernon, and Cyr and Hill.

The Brooklyn Music Hall gave an olio, taken part in by Mr. and Mrs. Sidney Drew, John Keen, Wormwood's monkeys, the two Judges, Kelly and Violette, Nellie Burt, Barry and Ban non, also Fred Roberts.

The Park Theatre opened its doors Sept. 25 with a uniform price of 25 cents to every part of the auditorium, the Jaxon Opera co. being the attraction in The Mikado. The second half of the week was devoted to The Bohemian with matinees daily.

Bryant and Watson's Burlesques are succeeded at the Star by Sam Devore's galaxy of performers.

The Lyceum retires The Devil's Mine from view to exploit The Ups and Downs of Life.

Phil Sheridan's CITY SPORTS are dispensed at the Empire with Gus Hill's Gay Masquerades.

The Little Egypt Burlesques leave the Unique in favor of A Trip to Coney Island.

The now dark houses are the Amphion and the Academy of Music. The old time dwelling house, long an eyesore adjoining the entrance of the Columbia Theatre, has just been razed, the site having been acquired by the Government, which will utilize the ground for tradey tracks, to permit the entrance of postal cars direct to the post office, which in the near future is quite sure to pre-empt and take in the present Columbia Theatre property as well.

SCIENCE COOPER.

## BUFFALO.

The Bostonians appeared at the Star Sept. 23. The repertoire given was Robin Hood, Rob Roy, and The Serenade.

Otis Harlan, in My Innocent Boy, played to excellent business at the Star 25-27. The comedy is of a higher order than anything heretofore attempted by Mr. Harlan, and his work was satisfactory throughout. Only once or twice did he fall into the methods which made him so successful in the Hoyt farces and when he did the result was merely added laughter. There is nothing of unusual merit in the comedy, and nothing in it that leaves a lasting impression, but it is sufficiently bright and snappy to furnish an evening's entertainment. The supporting the star is entirely adequate. Joseph Allen, as Commodore Smith, has a part exactly suited to his personality. He easily shared honors with Mr. Harlan. Frank Pounce, as Pepe Jellico, was capital, and Florence Lillian Wicks was charming to look upon, if rather stiff in her acting. Others deserving mention are Mamie Forbes as Susan and Helen Tuescar as Dulcie. A few songs by Mr. Harlan and a dance by several pretty girls comprised the specialties. Tredaway of the Wells 28-30. A Runaway girl 2-7.

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That "gleeful platitude," Why Smith Left Home, occupied the Lyceum 25-30, and a big week's business resulted. The play is the best Broadhurst comedy that we have yet seen, and it was presented by an excellent co. Frank Jannet, Jr., furnished much of the fun in the role of John Smith, and he got all there was out of the part. Lizzie May Ulmer, as the "coo lady," was greeted by laughter at the conclusion of each speech, and her work is entitled to all the praise it received. Rose Hubbard made a captivating Julia, Nellie Maskel was satisfactory as Mrs. Billedoux. Gertrude Roosevelt was well cast in the role of Mrs. John Smith. Shrine Acres 2-7.

The Empire Stock co. presented a comedy called Hurly Burly 25-30. The receipts were satisfactory.

A. L. Wilbur has been pending a few days in the city.

Charles P. Salisbury was in town the past week, and was an attendant at several of the theatres.

Elijah R. Spencer's season will open at Erie, Pa., 4. A number of friends from Buffalo will attend.

Al Kneinstrom, business manager of My Innocent Boy, will close with that organization 3-7.

Bertrice Vaughan, of this city, has signed for the lead in The Gunner's Mate.

Manager Laughlin tells me that the business at his International Theatre, Niagara Falls, has been greater than his fondest expectations, and that the success of the enterprise seems assured.

Work on the improvement of Music Hall is progressing rapidly. All the interior fittings, galleries, and wainscoting have been removed. The specifications call for completion of the contract by Dec. 1, and no fears are entertained by the contractors of inability to comply.

The work of converting Turn Vereen Hall into a family theatre is progressing rapidly. Mr. Girard, the proprietor of the new house, says that the first performance will be given Oct. 9, and will consist of vaudeville. It was the intention of the management to present only repertory co.; but the season is so far advanced as to make this partially impossible. A number of the best known popular priced repertoire co. have been engaged for later in the season.

Brandon Douglas was replaced by Gertrude Roosevelt in the cast of Why Smith Left Home 25.

## KANSAS CITY.

Arizona was presented at the Coates Opera House Sept. 25-30, and depicted scenes and incidents of a distinct type that were new and forceful. The characters were strongly drawn and well acted, and the play was richly staged, the frontier scenes being intensely interesting. Vincent Serrano, Theodore Roberts, Edwin Holt, Albert Bruning, Lionel Barrymore, Eleanor Robson, Grace Henderson, and other members of the cast appealed to excellent advantage.

Shenandoah was presented by Jacob Litt's co. at the Grand Opera House 24-30, drawing crowded houses at each performance. This splendid military production was mounted in lavish style, and the dash and crush of the soldiers was most exciting. The skill of the stage-manager was taxed in handling the great number of people and the mass of scenery, but everything was done in systematic order. Robert Elliott gave a strong performance as Kershaw West, and Louis Hendricks as General Buckthorn, and W. A. Whitecar as General Haverhill were both good. Among the women of the cast were Julia Bachelder, as Jennie Buckthorn, who came in for hearty applause; Estella Dale, as Gertrude Ellingham, and other members who showed their capability. The horses and guns were a very prominent feature of the engagement. By the Sad Sea Way 2-7.

Northern Lights was put on by the Woodward Stock co. at the Auditorium 24-30, and as usual filled the house at each performance. The general excellence of the productions, coupled with the extremely low prices, have established a big clientele for this popular theatre. A number of the members of the co. had parts that especially fitted them, and the production, as a consequence, was well rounded and thoroughly pleasing. James Fulton as Colonel Gray gave a strong performance, Charles Lothian as Wallace Gray, the deserter, was artistic, Willis Granger as Swift Wind was fair, Jane Kenmar as Helen Dare gave a dignified performance, and Gertrude Berkeley as the Indian girl was excellent. Charley's Aunt 1-7.

Pain's fireworks spectacle, the Battle of Manila, will be put on at Exposition Park for eight performances, commencing 28.

The great Priests of Pallas, Karnival Krewe, and the new attraction of a street fair and Midway will open 2.

## JERSEY CITY.

The Cuckoo was presented at the Academy of Music Sept. 25-30. The Village Postmaster 2-7. Odette Tyler in On and off 9-14.

Devil's Island at the Bijou Theatre 25-30 has tested the capacity of Colonel Holmes' large house. The play is full of interesting situations, its tone is in accordance with American love of fair play, and it admits of novel scenery and music. Ethel Brandon was excellent as the countess. Leontine Blanck met expectations as the accused and condemned artillery captain. Arthur E. Sprague was the villainous but fascinating Prussian Count. Lew Metford and Mary Mullins had the comedy, and took good care of it. The balance of the cast was good. A novelty was a number of stage pictures, shown in a frame. Eight Bells 2-7. Two Little Vagrants 9-14.

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FRANK E. WILCOX.

At the Avenue Theatre week of 24 the bill was A Hot Old Time. The co. is an exceptionally good one and includes John W. Jess, J. C. Leach, William McRobie, Hybora Preme, and Ada Melrose, the latter a Louisville girl.

Carmen was presented by the Moffett Stock co. at the Temple Theatre week of 25. It enabled the new people to display their versatility, the work called for being decidedly different in character from that required in the opening week's attraction. The Charity Ball, Louise Mitchell was satisfactory as Carmen. J. M. Brophy was seen to advantage as Don Jose, and Milton Leftwigg did good work as the torero. A feature of the presentation was the new scenery.

The dates of the Metropolitan Opera co. engagement at the Auditorium, under the management of James B. Camp, are announced as Nov. 6-8.

The benefit to be given Miss Lawton at Macaulay's 28 promises to be highly successful. Scenes from Romeo and Juliet, Ingmar, and The Lady of Lyons will be given. Walter Mattheus will be the principal support, assisted by Carter Weaver.

Arrangements are now nearly completed for the Elks' carnival and street fair, which will open 9. Exalted Ruler Allen, of Birmingham, Ala., and other prominent visiting Elks will add in making the carnival a success.

A picture of Buck McKinney, the veteran door keeper at Macaulay's, was shown in the Courier Journal of 24. This old timer commences with this season his forty-fourth year of service in the capacity of door keeper at Louisville playhouses.

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Enclosed for return in make up, for preserving and protecting the skin. Packed in 1 lb. screw can tin cans. Don't condemn it because price is high. Send for samples and how we do it.

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Full Stock.

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New York and 14th St. and Madison Avenue.

## NEWARK.

A fair sized but very appreciative audience attended the opening performance of Charles Coghlan's new in the Newark Box at the Newark Sept. 25. The play is strongly dramatic. Mr. Mack M. Barnes was specially engaged by Edith Thimble for the production of Madame Sans Gene.

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Boyer, manager: Bimmelein's Imperial Stock co., opened for a week Sept. 25 in Eagle's Nest to S. R. O.

**SOUTH BEND.** — OLIVER OPERA HOUSE (James Oliver, manager): J. K. Emmett and Lotta Gibson in Fritz in a Madhouse Sept. 23 to a good-sized audience. The co. is strong. Miss Gibson's rendition of popular songs met with much favor. Robert B. Mantell 20. — **ARMORY OPERA HOUSE** (Henry G. Sommers, manager): Who Is Who drew a large house 21. The fun was furnished by a score of clever people. McCarthy's Mishaps 26; unsatisfactory performance; small house. The King of the Opium Ring 3.

**ITEMS:** The People's Concert co. opened a week of vaudeville under canvas 25 to big business. South Bend's young musical genius, Louis Ethel, will leave soon for Berlin, where he will devote three years to the study of music under the best masters of the Old World. A farewell benefit concert will be given him in the Oliver Opera House 2. — Virginia Logan, leading woman with McCarthy's Mishaps, was for several years instructor of music in our public schools.

**MARION.** — **GRAND OPERA HOUSE** (E. L. Kinne, manager): Nashville Students drew a large house Sept. 22; good performance. The Carter Brothers, Jones and Williams, and the Lloyd Brothers were all clever. A Wise Woman 2. Beggar Prince co. 24. — A Gentry Mother 7. Bentivoglio's Pathfinders 9.14. The Finish of Mr. Fresh 16. His Busy Day 18. May Howard co. 19.21. — **ITEMS:** R. A. Finley joined the Imperial Stock co. at Rockdale 21. The co. is a new one, under the management of Charles Harrison, and will open at Fowler 2. — Treasurer Milton Wallace, of the Grand, has been indisposed for several days, but is again able to be at his post.

**KOKOMO.** — **OPERA HOUSE** (F. E. Henderson, manager): The Girl from China Sept. 15 fair house; audience pleased. Irving French co. 17.9; good business; co. fair. Repertoire: A Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship. Nashville Students 21; fair performance; fair house. A Breezy Time 23 gave satisfaction to a crowded house. Willard Newell 2.3.

**ROCHESTER.** — **ACADEMY OF MUSIC** (Davidson Brothers, manager): How Hopper was Sidetracked Sept. 22; fair house; good performance. Beggar Prince Opera co. 23.30 in The Beggar Prince. Pasquita and Girolo Girolo 25.25; good houses; excellent co. Don't Tell My Wife 6. R. member of the Mane 18.

**VINCENNES.** — **McJINSEY'S THEATRE** (Guy McJinsey, manager): A Wise Woman to excellent business Sept. 21. Morrison's Faust by a capable co. 23 to tall house. Uncle Josh Sprague to S. R. O. 25. Finnigan's 30.40. Have You Seen Smith 6. Holden Comedy co. 9.14.

**ELWOOD.** — **OPERA HOUSE** (Joe A. Kramer, manager): Irving French co. to fair houses Sept. 25 in A Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship. performances satisfactory. A Wise Woman 30. A Royal Prisoner 2.

**DECATUR.** — **BOEKES'S OPERA HOUSE** (J. W. Boeke, manager): The girl from China Sept. 14; creditable performance; good house. A Breezy Time 21 pleased a packed house. Girolo's Comedy co. 4.6.

**FRANKFORT.** — **COLUMBIA THEATRE** (J. J. Anghe, manager): At Gay Coney Island Sept. 20; large house; satisfaction given. Willard Newell opened 25 for a week to S. R. O.; performance good. Money to Burn 5. Davis' U. T. C. 7. R. Rentz Sartley co. II.

**NEW CASTLE.** — **ALL AZAR OPERA HOUSE** (B. F. Brown, manager): Hearts of the Blue Ridge to a large and pleased audience Sept. 26. Irving French co. in A Runaway Wife 28.

**BRAZIL.** — **McGREGOR OPERA HOUSE** (W. H. Lovett, Jr., manager): Fitzsimmons-Jeffries pictures Sept. 22; good business. Fred Rider's co. 8. A Mixed Affair 13. White's Faust 23.

**NEW ALBANY.** — **WILLARD THEATRE** (J. H. Willard, manager): A Mixed Affair pleased a large audience Sept. 25.

**BEDFORD.** — **GRAND OPERA HOUSE** (F. X. Johnson, manager): A Wise Woman Sept. 23; S. R. O.; audience pleased.

**ROCKVILLE.** — **OPERA HOUSE** (D. Strouse, manager): Dark.

#### INDIAN TERRITORY.

**ARDMORE.** — **OPERA HOUSE** (Aaronson and Morris, managers): Krause Taylor co. Sept. 1-23 presenting A Home Affair, All a Mistake, The Virginian, Monte Cristo, Rip Van Winkle, East Lynne, and The Farmer's Iron Will to good business.

**LEHIGH.** — **BROOK** (Boone Williams, manager): The Bells 12.

#### IOWA.

**DES MOINES.** — **FOSTER'S OPERA HOUSE** (William Foster, manager): Dear Old Charley, with George Boniface, Jr., in the title role, assisted by Kathryn Osterman and George Ober, was presented here to a rousing reception Sept. 23. At Piney Ridge 2.

**CGRAN OPERA HOUSE** (William Foster, manager): Two Married Men 18; fine performances; top-heavy houses. The Hottest Coal in Dixie 25; good performances. Holden Comedy co. week 25.20 in La Belle Marie, Myrtle Forme, The Ranch King, and A Woman of the World. The Armchair 2. — **MURRAY-BELLE OPERA** (in Bouceno and Paul Jones): The Mikado, Girolo Girolo, and La Perichole closed a week's engagement 24 to good business. Marion Tuckville 1. J. F. Connolly, manager: The Marguerite, Wagner Comedy co. 25 opened in Michael Stratoff.

**DAVENPORT.** — **BUCHANAN'S OPERA HOUSE** (Chamberlain, Kindt and Co., managers): Sesson opened Sept. 22 with the bright and sparkling comedy, Dear Old Charley, to a good and appreciative audience. Mr. Plaster of Paris 20; unsatisfactory performance; light house. Two Married Men 23; more than a dozen in a well-filled house. The Glad Hand 25; light business; performance fair. West's Minstrels 2. Scott's Minstrels 1. Miles McCarthy 2. Transcopic Spectre 4. A Man of Mystery 7. At Piney Ridge 8. A Hot Old Time 9. Natural Gas 10. Uncle Josh Sprague 15. Ferris Comedians 16.21.

**GRAND OPERA HOUSE** (Fred Knobell, manager): Van Dyke and Eaton co. opened for a week 23 to S. R. O. The sale of seats was largest in history of house, those seeing over nineteen hundred paid admissions.

**CLINTON.** — **ECONOMY THEATRE** (Busby Brothers, managers): Joshua Simpkins Sept. 8; S. R. O.; pleased patrons. Fred Russell, of this city, is one of the leading members of the co. and was heartily welcomed by many friends. Busby Brothers' farce, Mr. Plaster of Paris, was complimented with a good business 16; performance laughable. A Romance of Coal Hollow 18; good business; play made a good impression. The Hottest Coal in Dixie 25; fair business. The Glad Hand 21. Tw. Married Men 26. William Owen 27. Scott's Minstrels 29. The Pay Train 4. The Wheel of Fortune 5. A Hot Old Time 10.

**SIOUX CITY.** — **GRAND OPERA HOUSE** (A. B. Beall, manager): Richards and Pringle's Minstrels Sept. 21; good houses; satisfaction given. West's Minstrels 26. Dear Old Charley 28. Town Topics 30. McPherson 27. — **ITEMS:** Sioux City has certainly entered upon the greatest era of real prosperity it has ever experienced. About Nov. 1 the International Packing Co. will open one of the largest packing houses west of Chicago, employing fifteen hundred men, whose daily expenditures will amount to about \$75,000. Business in all lines is booming.

**DUQUESNE.** — **GRAND OPERA HOUSE** (William T. Koch, manager): Dear Old Charley Sept. 21; good business; satisfaction given. George C. Boniface, Jr. and George Ober deserve special mention. The Glad Hand 22; fair business. Uncle Josh Sprague 23; big business. Coal Hollow 26; light business. Paul Gilmore 9. Just Before Dawn 10. At Piney Ridge 12. U. T. C. 14.

**WATERLOO.** — **BROWN'S OPERA HOUSE** (C. F. Brown, manager): Holden Comedy co. Sept. 18-21; big business; Repertoire: La Belle Marie, The Ranch King, Myrtle Forme, A Woman of the World, Faust, and A Bowery Boy. Andrews Opera co. 24; drew a large audience. Myrtle French made a decided hit. Scott's Minstrels to good business 25; fine performance. Uncle Josh Sprague 23. Mr. Plaster of Paris 29.

**NEWTON.** — **LISTER'S OPERA HOUSE** (Arthur Lister, manager): Two Married Men Sept. 20; large business; performance satisfactory. Joshua Simpkins 23; fair house. U. T. C. 26. Protopapa's Vandervelde Theatre co. Northern, spent Sunday, 24 with his family here.

**KEOKUK.** — **OPERA HOUSE** (Chamberlain, Harrington and Co., managers): Protopapa's Vandervelde co. Sept. 21 fair business.

**FRANKFORT.** — **COLUMBIA OPERA HOUSE** (Thomas Hefner, manager): Kettner's P. L. Minstrels 25.

small business. Dear Honky of Ireland 28. — **ITEM:** Carrie Clarke Ward joined Mr. Plaster of Paris here.

**CENTERVILLE.** — **ARMORY OPERA HOUSE** (G. W. Needles and Co., manager): Protopapa's Vandervelde co. pleased a light house Sept. 25. — **ITEM:** Henry Payton of the Corse Payton Stock co. is here, having been called home by the serious illness of his father.

**MARSHALLTOWN.** — **ODEON THEATRE** (Ike C. Spears, manager): Two Merry Tramps Sept. 20; packed house; bright performance. Two Married Men to S. R. O. 22; breaking the Odessa's record. Maloney's Wedding to poor business 25. Mr. Plaster of Paris 30.

**HOWA CITY.** — **OPERA HOUSE** (J. N. Coldren, manager): A Romance of Coal Hollow Sept. 30; business fair. Two Married Men 23 canceled. Mr. Plaster of Paris 25. Scott's Minstrels 3. Dear Hearts of Ireland 6. At Piney Ridge 9.

**FAIRFIELD.** — **GRAND OPERA HOUSE** (Lou Thomas, manager): Town Topics Sept. 19; good house; satisfaction given. Burdette's U. T. C. 26; fair house; performance below the average. Maloney's Wedding 2.

**CRESTON.** — **PATT'S OPERA HOUSE** (J. H. Patt, manager): Town Topics Sept. 21; large audience; performance good. Two Merry Tramps 30. — **ITEM:** Margaret Ashton, who has been visiting relatives in this city, left for New York 2.

**OTTUMWA.** — **GRAND OPERA HOUSE** (J. F. Jersey, manager): Sesson opened Sept. 11 with Joshua Simpkins to good house. A Romance of Coal Hollow 13 and Two Married Men 16 did good business. Mr. Plaster of Paris 20.

**GLENWOOD.** — **NEW GLENWOOD THEATRE** (C. H. Hanson, manager): A Turkish Bath Sept. 29. LaBadie's Faust 3. Nashville Students 9. Maloney's Wedding 14.

**CREGOREOR.** — **THE BERGMAN** (Edward Bergman, manager): How Pay Train and The Wheel of Fortune 25. — **ITEM:** The Fatal Card 3.

**COUNCIL BLUFFS.** — **DOHANY THEATRE** (James Harrington, manager): A Milk White Flag Sept. 19; S. R. O., giving satisfaction. Town Topics 21; good business. At Piney Ridge 1. LaBadie's Faust 2.

**RED OAK.** — **EVANS THEATRE** (Frank Hathaway, manager): Town Topics Sept. 22; good business; other People's Money 2. Fabio Romani 2. — **ITEM:** While A Temperance Town co. was resting here 23 Manager and Mrs. Ashley, together with other friends, were entertained by Mrs. Cox at Alixview Cottage 2.

**LEWISTON.** — **MUSK HALL** (Charles Horbury, manager): George W. Wilson co. closed their week's engagement to big business Sept. 23. Shubert Stock co. in Christopher Jr. greatly pleased a large audience 25. A Temperance Town 26.

**BANGOR.** — **OPERA HOUSE** (F. A. Owen, manager): Hennessy Lenore with a good co. delighted a large audience in Other People's Money Sept. 20. Morrison Comedy co. opened for a week to S. R. O. 25; co. and performance excellent. What Happened to Jones 14.

**EASTPORT.** — **MEMORIAL OPERA HOUSE** (Wilber A. Sheen, manager): Culhane, Chase and Weston's Minstrels Sept. 22. 23; packed house; performances give satisfaction. The St. Edie Sisters and William Chase made special hits. Houston Opera co. 30.

**CAMDEN.** — **OPERA HOUSE** (W. R. Gill, manager): Leon Leslie Comedy co. 9.14. Bennett's U. T. C. 15. Vale Brothers Spectre 25.

**HOUTON.** — **OPERA HOUSE** (W. T. French, manager): Culhane, Chase and Weston's Minstrels Sept. 25; good house; performance excellent.

**BATH.** — **COLUMBIA OPERA HOUSE** (Oliver Moses, manager): Mile. Fif. 6. Fabio Romani 11.

Sept. 30; small business; performance poor. Casey's Troubles 25.

**SOMERSET.** — **GEN. OPERA HOUSE** (E. L. Ogden, manager): Core-Keene co. Sept. 25. In Our Dorothy and A Noble Outcast; good house; co. fair. Barlow Brothers' Minstrels 4 canceled.

**PADUCAH.** — **MORTON'S OPERA HOUSE** (Fletcher Terrell, manager): Morrison's Faust Sept. 26.

#### MAINE.

**ROCKLAND.** — **FAREWELL OPERA HOUSE** (R. H. Crockett, manager): Morrison Comedy co. Sept. 23 in Blue Grass filled the house. The event of the season to date was the appearance of Richards and Confield in Temperance Town 25, and the playgoers of this section proved that Rockland is one of the best show towns in the State by welcoming them with a size house. The play is always a favorite in this section, and it was handled by a capable co., the stars being at their best, while Confield Confield's special mention. Florence Earle as Ruth captivated the audience.

**BELFAST.** — **OPERA HOUSE** (F. E. Cottrell, manager): A Temperance Town Sept. 23; good business; other People's Money 2. Fabio Romani 2. — **ITEM:** While A Temperance Town co. was resting here 23 Manager and Mrs. Ashley, together with other friends, were entertained by Mrs. Cox at Alixview Cottage 2.

**LYNN.** — **THEATRE** (Dodge and Harrison, managers): Under the Red Robe Sept. 26 gave satisfaction. Thatcher's Minstrels 28. A Colonial Girl 29. The Christian 30. Empire Stock co. 25. — **ITEM:** Watson's New OPERA House 4. 5. Stumm, manager: Peck's Bad Boy 23 opened to large house and closed to capacity; best or satisfaction. The Imperial Extravaganza co. 25. 27; good business. The Kitchen-Jammer Kids 28. 29. Sam T. Jackson's co. 24. — **ITEM:** M. N. Fenton, manager: Good vaudeville 25; light business. — **ITEM:** Suzette Wiley of the Empire Stock co. spent 24 hours with friends.

**LAWRENCE.** — **OPERA HOUSE** (A. L. Grant, manager): Waite's Stock co. closed a big week's business Sept. 23. Repertoire last half of week: Cruel New York, Out in the Streets, Beyond the Rockies, Jack Sheppard, Orphans of New York, and Adrift in a Great City. Frankie Carpenter opened for a week 25, turning people away; co. and performance excellent. Plays: Pawn Ticket 20. Mug's Landing, Struck Gas, Light on the Point. The Strange Adventures of Miss Brown, The Great Brooklyn Handicap, Bob and The Ranch King. Spea-McAuliffe Comedy co. 25.

**LOWELL.** — **OPERA HOUSE** (Fay Brothers and Foster, managers): George W. Wilson co. Sept. 25 in Harbor Lights, Charles Horbury, The Social Outlaw, A Parisian Romance, The Governor, The Messenger from Jarvis Street, Colonel Sellers, Lady Dandridge's Secret, Your Uncle Dudley, A Runaway Match, and Two Christmas Eve; good business. Thatcher's Minstrels 2. Music Hall (W. H. Bondy, manager): Hennessy Lenore with a good co. delighted a large audience in Other People's Money 3. Mile. Fif. 7.

**BANGOR.** — **OPERA HOUSE** (F. A. Owen, manager): Hennessy Lenore with a good co. delighted a large audience in Other People's Money 3. Mile. Fif. 7.

**WESTFIELD.** — **OPERA HOUSE** (Clinton C. Clark, manager): Alma Chester co. Sept. 25-28 in Slaves of Gold, Dangers of a Great City, The Great Northwest, The Wages of Sin, Hermit, In-Havoc, Beyond Pardon, and Strife; packed houses; excellent performances; specialties good. Howe's moving pictures 3. Daniel Sully 4. Blue Jeans 6. Daughters of the Poor 9. Victoria Burlesquers 14. Manhattan Stock co. 16-21.

**NORTHAMPTON.** — **ACADEMY OF MUSIC** (William H. Todd, manager): Hennessy Lenore in Other People's Money Sept. 13, with a competent co., made a fair business. Mand Hillman co. in repertoire 16-23 did a hand-off business. The specialties were unusually good. The Christian 28. Anna Chester co. 27. A Colonial Girl 19. Jefferson Comedy co. 14. A Contested Woman 19. Jack and the Beanstalk 19.

**FITCHBURG.** — **WHITEY OPERA HOUSE** (Spenny and Oldfield, managers): A Colonial Girl Sept. 21; poor business. Howard Gould and a strong co. gave an excellent performance. Blue Jeans 22; fair business. Mand Hillman co. opened for a week 25 to big business. Plays presented 25-27; Special Delivery, Shanty No. 2, and The Lottery of Life. The Span of Life 2. A Temperance Town 4.

**WALTHAM.** — **PARK THEATRE** (J. Arthur Burke, manager): Frankie Carpenter co. Sept. 18-21 in Pawn Ticket 20. The Great Brooklyn Handicap, The Strange Adventures of Miss Brown, Mug's Landing, Bob and The Ranch King; largest business done at this house in years. Thatcher's Minstrels 20. Blue Jeans 2. A Temperance Town 4.

**GREENFIELD.** — **OPERA HOUSE** (Thomas L. Lawler, manager): Howe's moving pictures Sept. 30. What Happened to Jones 3. A Hot Old Time 6. A Contested Woman 10. The Christian 17. Jack and the Beanstalk 20.

**TURNER'S FALLS.** — **COLLE OPERA HOUSE** (Fred Cole, manager): A Country Merchant Sept. 25; fine performance; fair house. A Wild Goose Chase 5. Faun 19. The World Against Her 23.

**TAUNTON.** — **THEATRE** (Gilbert Padeford, manager): Corse Payton Stock co. opened for a week's engagement Sept. 25 in Woman Against Woman; packed house.

**MILFORD.** — **MUSIC HALL** (H. E. Morgan, manager): The Christian Sept. 23; excellent performance; large audience. The Heart of Maryland 5. A Temperance Town 13. Mand Hillman co. 16-21.

large and pleased house. The Finish of Mr. Fresh.

**BATTLE CREEK.** HAMBLEN'S OPERA HOUSE (E. R. Smith, manager): Mystery and Mack drew a large and popular audience Sept. 25. Who is Who pleased a good house 22.

**ADRIAN.** NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Marks Bros. co. opened Sept. 25 in Paradise Regained for a two weeks' engagement; crowded house; satisfaction given.

**LUVERNE.** OPERA HOUSE (Langharn and Campbell, managers): Si Perkins Sept. 26; fair performance; good audience. Blind Boone Concert on 25 pleased a large crowd. George F. Hall, lecture 28.

**BAY CITY.** WOOD'S OPERA HOUSE (Fred P. Walker, manager): How Hopper was Sin Tracked Sept. 26; fair house. Vitascopic 25. Murray and Mack 29.

**MUSKEGON.** OPERA HOUSE (Cavendish and McGraff, manager): Vitascopic Sept. 25 pleased good business. W. J. Dyer Opera co. 27.

**SAULT STE. MARIE.** SOO OPERA HOUSE (Harry Becker, manager): Dark.

#### MINNESOTA.

**WASECA.** WARD'S OPERA HOUSE (E. W. Ward, manager): Milon's Wedding Sept. 18 gave satisfaction to a big audience. Bradley's Vanderville co. 25-30 cancelled. Joshua Simpkins 26. Under the Dome 29. Mr. Plaster of Paris 33. — **WASECA.** WARD'S OPERA HOUSE (A. D. Goodman, manager): Webster Comedy co. 29-30.

**ALBERT LEA.** OPERA HOUSE (W. F. Gage, manager): Oliver Scott's Minstrels Sept. 26; good performance; full house. Katherine Oliver reader and impersonator, in That Loss o' Lowrie's 22 to fair and pleased audience. The Knobles, hypnotists, 25-30.

**OWATONNA.** METROPOLITAN OPERA HOUSE (H. H. Herrick, manager): Season opened with Oliver Scott's Minstrels Sept. 18 to large audience; performance good. In Old Kentucky 22; big house; performance first class. Warner Comedy co. 25-30. Mr. Plaster of Paris 34. Robert B. Mantell 26.

**WINONA.** OPERA HOUSE (O. F. Burlingame, manager): In Old Kentucky Sept. 23; big business; strong co. The Pay Train and the Wheel of Fortune 22-23 to fair business. Vitascopic 25-26. The Black 40-42.

**PARISIENNE.** GRAND OPERA HOUSE (E. White, manager): In Old Kentucky Sept. 23; good business; appreciative audience. Joshua Simpkins 26. Under the Dome 29.

**PIPESTONE.** FERRIS GRAND (A. D. Ferris, manager): Blind Boone Sept. 26; fair house. Alf Larsen Concert co. 6. Warren Nolte's co. 21-28.

**CROOKSTON.** GRAND OPERA HOUSE (Kirsch and Montague, managers): Von Yonson Sept. 26; large house pleased.

**ST. PETER.** OPERA HOUSE (H. J. Ladicke Jr., manager): Joshua Simpkins Sept. 26. Mr. Plaster of Paris 12. Martin's U. T. C. 17.

**MANKATO.** THEATRE (Charles Hordier, manager): Joshua Simpkins Sept. 26. Coon Hollow 7. Under the Dome 10.

#### MISSISSIPPI.

**NATCHEZ.** TEMPLE OPERA HOUSE (Clark and Gardner, managers): Chapman-Warren co. Sept. 18-23; good business; excellent co. Repertoire: A True Kentuckian, All a Mistake, Camille, Francesca da Rimini, Wanted a Wife, and The Circus Girl. How Smith Met Jones cancelled. Al. G. Field's Minstrels 26.

**MCGRIBB CITY.** NEW OPERA HOUSE (C. W. Crabb, manager): House has been overhauled and renovated, new opera chairs and new carpets have been put in, making it very attractive. Season will open about 15. C. W. Crabb. The Monitor correspondent here, succeeded W. R. Weston as manager.

**GREENVILLE.** LAKE'S OPERA HOUSE (H. E. March, manager): On account of the yellow fever in Jackson and New Orleans the season has not yet opened. How Smith Met Jones 26 had to cancel. The new theatre will be ready in February.

**MERIDIAN.** GRAND OPERA HOUSE (L. Rothenberg, manager): Season opened Sept. 23 with The Telephone Girl; good performance; large house. George W. Monroe 26. Mile. Fifi 4. Mudred and Bouclere 14. Al. G. Field's Minstrels 18.

#### MISSOURI.

**ST. JOSEPH.** TOOTLE THEATRE (C. U. Philley, manager): Dear Old Charley Sept. 18, with George C. Boniface in the title-role, assisted by Kathryn Cesterman, Bertha Walzinger, George Ober, and Stephen Malay, to large and pleased audience. Shenandoah 22-23; large crowds; good performance. West's Minstrels 27. — **LYCEUM THEATRE** (C. U. Philley, manager): Della Pringle co. 17-21 presented The Police Inspector, The Midnight Express, Faust, Pawn Ticket 20. A Slave for Honor, Camille, and The Irish 40, to fair business. At Piney Ridge 21-25; large audiences. A Man of Mystery 29-30.

**MOBERLY.** HEGARTY'S OPERA HOUSE (P. Halloran, manager): Ewing Taylor co. Sept. 18-23 presenting Money, Cyrano de Bergerac, A Social Fraud, Let the Foxes, Don Caesar De Bazaar, and Lost in London; good business; first-class co. A Man of Mystery 26. Joshua Simpkins 6.

**LOUISIANA.** PARK'S OPERA HOUSE (Druey Parks, manager): Joshua Simpkins Sept. 26. Hans Hansen 2. — **BURNETT OPERA HOUSE** (Max Michael, manager): Dark.

**CARROLLTON.** WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): A Man of Mystery Sept. 27. Hettmann's Great co. 3. Casey's Troubles 26.

**HANNIBAL.** PARK THEATRE (J. B. Price, manager): A Man of Mystery to good business Sept. 25. At Gay Coney Island 1.

**WEBB CITY.** OPERA HOUSE (W. S. Montgomery, manager): Miltown's Minstrels Sept. 26 pleased full house.

**NEVADA.** MOORE'S OPERA HOUSE (E. H. Stetmon, manager): Richards and Criste Specialty co. Sept. 19; good house; audience pleased.

**KIRKSVILLE.** SMITH'S OPERA HOUSE (B. F. Heiny, manager): Christy and Richardson Specialty co. 2. Hord's Comedy co. 9-14.

**FAVETTE.** OPERA HOUSE (Lee Holladay, manager): Season will open 2 with Uncle Josh Sprueth, Ottumwa's Male Quartette 3. Myra Collins co. 9-14.

#### MONTANA.

**BUTTE.** GRAND OPERA HOUSE (G. O. McFarland, manager): A Breezy Time to crowded houses Sept. 15-19; specialties excellent. Gorton's Minstrels to good business 22-24. The Heart of Chicago 25-27. A Black Sheep 28-30. Von Yonson 1-3. The Girl from Chili 4-5. Mistakes Will Happen 7-8. Cosmopolitan 40-41. My Friend from India 12-14. Gran Opera co. 15-21. In Old Kentucky 22-24. Modjeska 26-28.

**ANACONDA.** THEATRE MARGARET (Park and McFarland, managers): A Breath of Promise Sept. 18; light business; performance fair. A Breezy Time 25; good house; performance well received. Gorton's Minstrels 27; light house; performance ordinary. A Black Sheep 27. The Heart of Chicago 28. Von Yonson 30.

**MISSOULA.** UNION OPERA HOUSE (John McGuire, manager): A Breath of Promise Sept. 18; good house; fair performance. The Heart of Chicago 29.

**HELENA.** MING'S OPERA HOUSE (E. T. Wilson, manager): A Breezy Time Sept. 16; fair house and performance. Gorton's Minstrels 26. Von Yonson 29.

**BOZEMAN.** OPERA HOUSE (A. R. Cutting, manager): The Heart of Chicago Sept. 23; excellent performance; good house. Von Yonson 28. Gorton's Minstrels 30.

**BILLINGS.** OPERA HOUSE (A. L. Babcock, manager): The Heart of Chicago Sept. 23; large and appreciative audience. Von Yonson Sept. 25; good size and pleased audience.

#### NEBRASKA.

**LINCOLN.** THE OLIVER (Zehring and Zehring, managers): Season opened Sept. 14-15 with A Mile in the Land of Living to good business; large opening. The Heart of Chicago 16-18. Modjeska 21-23. Gorton's Minstrels 24-26.

enthusiastic audience. A Bachelor's Honeymoon 22. Big satisfaction; business fair. At Piney Ridge 27. Dear Old Charley 29. — **THE FUNKE** (Crawford and Zehring, managers): Regular opening Sept. 13-16 with Metropolitan Opera co. co. good, but on account of counter attraction business only fair. Town Topics 25-27; co. better than last season; good business. The Hottest Coon in Dixie pleased; big business. Della Pringle 34. Chattanooga 36-38.

**FAIRBURY.** OPERA HOUSE (Stimpkins and Gregory, managers): Alba Haywood Sept. 15 pleased a good house. Casey's 400 21 failed to appear. The Hottest Coon in Dixie 25, 26. — **STEELE'S OPERA HOUSE** (A. V. Pease, manager): Pond-Berlin co. 11-16 pleased Man and Master, Jerry the Tramp, Her Brother's Keeper, The Fireman's Ward, Twixt Love and Honor, and The Vagabond to increasing business. Della Pringle 34. Chattanooga 36-38.

**BEATRICE.** PADDOCK OPERA HOUSE (R. D. Fuller, manager): Wards and Sackett's Comedians presented the amusing farce-comedy A Bachelor's Honeymoon 25 to fair-sized audience. The Hottest Coon in Dixie 25. Town Topics 3. At Gay Coney Island 12. Richards and Pringle's Georgia Minstrels 17. — **AT DODGE CITY** (G. L. Platt, manager): Dark.

**GRAND ISLAND.** BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): Alba Haywood Sept. 18; fair business; satisfaction given. Redmond Drama co. 25-30. Casey's 400 2.

**NEBRASKA CITY.** THE OVERLOOK (Carl Morton, manager): A Bachelor's Honeymoon Sept. 21; top-heavy house; fair performance. At Piney Ridge 26. A Man of Mystery 2.

**BROKEN BOW.** NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Redmond Dramatic co. 27.

#### NEVADA.

**RENO.** MCKISSICK'S OPERA HOUSE (Ed Piper, manager): Elleford Stock co. 17-23. A Yenuine Yeniman 25.

#### NEW HAMPSHIRE.

**PORTSMOUTH.** MUSIC HALL (F. W. Hartford, manager): The Empire Stock co. closed a week of lag business to pleased audiences Sept. 23. After the close of the second night's performance several members of the co. were entertained and in turn entertained at a banquet given by the owner of the theatre. Hon. Frank Jones, to the agents of the Granite State Fire Insurance Co. of which he is president, at his magnificient hotel, The Wentworth, at Newcastle. Thatcher's Minstrels gave a fair performance to a big audience 25. Gorman's Troubadours 26. A Colonial Girl 2.

**MANCHESTER.** OPERA HOUSE (E. W. Harrington, manager): Kellar Sept. 23 pleased good houses. George Thatcher's Minstrels 26 drew a large house. A Colonial Girl 27. Mile. Fifi 2. A Temperance Town 3. On and Off 4. Corse Payton's Stock co. 9-14. — **PARK THEATRE** (Ormsby A. Court, manager): Fabio Romani 21-23 gave satisfaction to large houses. Sam T. Jack's Burlesque co. 25-27 to S. R. O. Rose Hill's English Folly co. 28-30. Victoria Burlesques 24. Go-Won-Go-Mohawk 27.

**NASHUA.** THEATRE (A. H. Davis, manager): Blue Jeans to crowded house Sept. 21; performance good. E. V. Pease's Stock co. opened to S. R. O. 25. Forgiven. As in a Looking Glass. Held by the Enemy, A Slave of the Czar. Captain Swift. Monte Cristo. Lady Andley's Secret. A Southern Romance, and The Hero of the Nones were presented very capably. George W. Wilson co. 27.

**DOVER.** CITY OPERA HOUSE (George H. Deiritt, manager): Waite's Stock co. supporting N. S. Wood, opened for a week Sept. 25 in Out on the Streets to a packed house. During the week the following plays will be presented: The Orphans of New York. Adrift in a Great City. Jack Sheppard, and Cruel New York.

**BERLIN.** CLEMENT OPERA HOUSE (F. M. Clement, manager): The Sunshine of Paradise Alley to S. R. O. Sept. 21; receipts largest in history of house; performance good. A Temperance Town 29. Other People's Money 4. What Happened to Jones 9. The Heart of Maryland 13.

**CONCORD.** WHITE'S OPERA HOUSE (B. C. White, manager): The Good Mr. Best Sept. 25; small audience; performance poor. The Christian 2. On and Off 3. The Sunshine of Paradise Alley 5. Dorothy Hoyle's Concert 12.

**LACONIA.** MOULTON OPERA HOUSE (I. M. Coltrrell, manager): Howe's moving pictures Sept. 22 to S. R. O. The Good Mr. Best 26; good performance and house. A Temperance Town 2. The Sunshine of Paradise Alley 6.

**CLAREMONT.** OPERA HOUSE (H. T. Eaton, manager): Rive's Comedians Sept. 18-21 in The Heart of Russia. A Fool and His Money. His Friend's Wife, and The Counterfeiter; good business; audiences pleased.

**NEW JERSEY.** \*

**ELIZABETH.** LYCEUM (William M. Drake, manager): The Sporting Duchess Sept. 21 pleased a good house. An Easy Mark 25; fair business; excellent performance. May Irwin in Sister Mary 26 attracted her usual large audience; performance excellent. A Lion's Heart 27 was excellently performed to fair house. The Blondells 27. The Highwayman 19. Hi Hubbard 14. Sawtelle Dra-natic co. 16-21. — **JACOB'S THEATRE** (George W. Jacobs, manager): Stetson's U. T. C. 23; business light; good performance. Kelly's Kids 25; fair business; good performance. When London Sleeps 28; performance excellent; capacity business. An American Girl 29. Vanity Fair 30. George Coghlan 2. The Pay Train 3. The World Against Her 4. The Great Train Robbery 6-7. Madame Januscheck 9. The Rising Generation 10. Secret Service 16. Banda Ross 17. James-Kidder-Hanford co. 19. Zaza 20. The French Maid 21. Blue Jeans 23. Keeley Shandorn co. 26.

**ELMIRA.** LYCEUM THEATRE (M. Reis, manager): The Spooers played to large business Sept. 25 and 29 with a repertoire including That Girl from Texas. The Wages of Sin. The Old Lime Kiln, Trilby, Inez, and Fanchon. Civil and Edna May Spooers were well received. Sol Smith Russell drew a filled house 26, when he and his capable co. presented The Honorable John Grigsby. The performance is a most excellent one. Katherine Rober 25-27. The Little Minister 6. — **GLOBE THEATRE** (E. L. Johnson, manager): Manchester's Crackajacks 21-23; good performances to large business. European Sensation 25; good business. London Belles 26-29.

**ALBANY.** EMPIRE THEATRE (Adolph Gerber, manager): Rose Melville in Sis Hopkins Sept. 21-23; fair business. Miss Melville is as pleasing as ever, and among her co. are several who would make hits had they the opportunity. Trilawny of the Wells 25; big business. A Runaway Girl 26. Lewis Morrison 27. James T. Powers, Ethel Jackson, and Rachel Booth made decided hits. Jefferson Comedy co. 28. Next Door 29. Lewis Morrison 30. Vaudeville 27. Mandie Hillman co. 9-14. — **ITEMS**: Owen Davis, author of Through the Breakers, witnessed the performance here 23. He is a brother of Patent Attorney Davis. The members of the General Electric Works, of this city. The members of the Irish Alderman co. were entertained by the Elks after the performance 25. Edison's wraphip opened a week's engagement at Odd Fellows' Hall 23 to a packed house.

**TROY.** GRISWOLD OPERA HOUSE (S. M. Hickney, manager): A Runaway Girl Sept. 25. Next Door 26; good house. Through the Breakers 27; co. and business good. Peck's Bad Boy 28-30. McFadden's Row of Flats 2, 3. The Good Mr. Best 4, 5. Way Down East 6, 7. — **RAND'S OPERA HOUSE** (Martin and Balligan, managers): Season opened 22 with Hearts of Oak to full house. Hi Henry's Minstrels 23; big house. The Turtle 4, 5. Bert Coote 6. Harrison J. Wolfe 12. The Dairy Farm 13, 14. — **ITEMS**: Marlborough Hardy, manager of Hearts of Oak, was the guest of Rev. E. W. Maxey, rector of Christ Church, while here.

**ELMIRA.** LYCEUM THEATRE (M. Reis, manager): The Spooers played to large business Sept. 25 and 29 with a repertoire including That Girl from Texas. The Wages of Sin. The Old Lime Kiln, Trilby, Inez, and Fanchon. Civil and Edna May Spooers were well received. Sol Smith Russell drew a filled house 26, when he and his capable co. presented The Honorable John Grigsby. The performance is a most excellent one. Katherine Rober 25-27. The Little Minister 6. — **GLOBE THEATRE** (E. L. Johnson, manager): Manchester's Crackajacks 21-23; good performances to large business. European Sensation 25; good business. London Belles 26-29.

**LYONS.** MINORI HALL (Burt Ohmann, manager): Mr. J. O. Champion, of Buffalo, who leased Minor Hall this season, has released it to Burt Ohmann, of this city. The house will open 23 with the Williams Stock co. under Mr. Champion's management, after which Mr. Ohmann will be the regular manager, opening the house 24 with Vogel and Deming's Minstrels. — **ITEMS**: John Mills, of this city, who has been manager of Minor Hall for several seasons, has become manager of the Franklin Stock co. Opera House.

**UTICA.** OPERA HOUSE (Sam S. Shubert, manager): My Innocent Boy was presented by Otto Harlan and an excellent co. Sept. 21 before a large and delighted audience. Mr. Harlan was very clever in the role of Valentine Smith and received generous applause. Joseph Allen and Frank Duane gave excellent support, and Florence Lillian Wickes was a charming Hypatia. Sowing the Wind 22. On the Wabash drew a large audience 23. The Bostonians sang Rob Roy 25. The Irish Alderman to S. R. O. 27. Jefferson Comedy co. 4. McFadden's Row of Flats 25; the Dairy Farm 26.

**NEWBURGH.** — **ACADEMY OF MUSIC** (F. M. Taylor, manager): Milton Alborn Opera co. Sept. 18-21; fair business; best of satisfaction. Way Down East 23; crowded house; strong co.; Lewis Morrison in Frederick the Great 24; decided hit with a crowded house. The play was much liked. The costumes and scenery were very handsome. Mr. Morrison and Florence Roberts received curtain calls. Waite's Pictures co. 25. Peck's Bad Boy 26. Howe's moving pictures co. 26. Stetson's U. T. C. 14.

ger: The Heart of Chicago Sept. 19 to light house. Mand Sutton's songs elicited much applause. Vitesscope 25. The Girl from China 18. Mr. Plaster of Paris 26.

**JAMESTOWN.**—OPERA HOUSE (W. Secombe, manager): Dark.

#### OHIO.

**DAYTON.**—VICTORIA THEATRE (George C. Miller, manager): Sonja's Band to light business Sept. 22. It is needless to add that one of his delightful programmes was rendered to the detection of the music loving: = PARK THEATRE (Harry E. Feicht, manager): Hearts of the Blue Ridge to excellent business 21-22. A beautiful play well presented. A Bell Boy 22-23. S. R. O. A farce comedy with a plot satisfactorily interpreted by a competent cast. John Gilbert was exuberantly funny. Royal Burlesques 22. An Easy Mark 24. Joseph Hart Specialty co. 24. A Breezy Time 16-17. Faust 19-21. = ITEM: Manager Harry E. Feicht has accepted the directorship of the Nashville Street Fair and will make it one of his emphatic successes.

J. W. WEIDNER.

**TOLEDO.**—VALENTINE THEATRE (L. M. Boden, manager): Otto Klives, business-manager: Robert B. Mantell opened the regular season Sept. 21, 22, appearing in The Dagger and the Cross. Business was good and the play pleased, although some what lengthy. The stage settings were very good: = LYCEUM THEATRE (Frank Burt, manager): The Denver Express to fair business 21-22; play capable presented. A Guilty Mother 23-24; medium-sized houses. = BURT'S THEATRE (Frank Burt, manager): Darkest Russia has never been handled better than by the present co., which held forth 21-22 to fair houses. His Better Half, a rollicking farce with good specialties, to good houses 23-24.

C. M. EDISON.

**SPRINGFIELD.**—GRAND OPERA HOUSE (E. B. Fohr, manager): Ambrosia Dramatic co. to good business Sept. 18-20 giving satisfaction in The Land of the Living, The Fire Patrol and Falsely Accused. Sonja's Band entertained packed house 22. Jefferson De Angelis 23 was greeted by a large audience that fully appreciated the presentation of The Jolly Musketeer. Hearts of the Blue Ridge 25 fair audience. Dorothy Lewis pleased in the leading character. Cuban war pictures 28-29. Darkest Russia 30. Gibson Hoeffler co. 24. The Spider and the Fly 5.

Burt's OPERA House a burlesque burlesque, clever co. Remember the Maine 23; fair business; clever co. The Heart of Chicago 25, one night by a full house. Under the Dome 26. Uncle Josh Spraguey 30. Humpty Dumpty 2. A Guilty Mother 5. A Wise Woman 7. Irene: John P. Carroll joined Hearts of the Blue Ridge at Dayton.

**AKRON.**—GRAND OPERA HOUSE (W. F. Strickles, manager): Jefferson De Angelis opera co. in The Jolly Musketeer Sept. 21; excellent co.; large and delighted audience. Brown's in Town 23; co. very good; audience pleased. Lew Newcomb, Fred Hearn, Francis Hope, Clayton Kennedy, Sara O., good, and Edith the Well-ascended, their roles very gracefully. The Heart of Chicago 24. A Trip to Chinatown 29. Hummel's Ideals 27. = ITEM: Charles Brunot, leader of the Opera House orchestra left 15 for Washington to assume the leadership of the Grand Opera House orchestra in that city. Gus Smith succeeds him here.

**MARINETTA.**—AUTODRUM (L. M. Luchs, manager): A Guilty Mother Sept. 28. Uncle Josh Spraguey 3. Why Smith Left Home 7. Hearts of the Blue Ridge 16. Under the Dome 21. = M. G. Scipio, manager: Murray Comedy co. opened a week 23 with The Fatal Error. Trix, Foyers, Ferry, and The Engineer full in box good co. South Below the War 26 good house; good attraction. Remember the Maine 30. A Day and a Night 6. Robin Hood, Jr. 10. A Wise Woman 15. Morrison's Faust 23.

**MASSILLON.**—NEW ARMY 44 (H. Haverstock, manager): Brown's in Town Sept. 27; Remember the Maine 2. The Real Thing 3. Uncle Josh Spraguey 5. Under the Dome 11. A Child of the South 12. Morrison's Faust 15. = BECHER'S NEW OPERA HOUSE (H. H. Haverstock): J. Sander, manager: Uncle Seth Haskins 20. 23 pleased a good house. Dobthy Lewis 29. Julie Walters 6. His Boys Day 10. Diamond Brothers' Minstrels 17. Hunting Jackson co. 19-21. = ITEM: Russell's Com-dians are re-organizing here and expect to start out week of 22.

**LIMA.**—PATRON OPERA HOUSE (L. G. Hyde, manager): The Hunting Jackson co. closed a week of good business Sept. 23. Repertoire: The Tornado, The Fast Mail, F. R. Liberty and Love, The World, The Detonator, Rip Van Winkle, and My Maryland. Under the Dome pleased a large house 25. Darkest Russia 27. The Spider and the Fly 29. The Little Minister 3. Humpty Dumpty 4. Irene: Mrs. Walter Baldwin-Pearl McEvilley left 26 for Terre Haute, Ind., to spend a week with friends, and then join Mr. Baldwin at New Orleans.

**TIFFIN.**—NOBLE'S OPERA HOUSE (L. F. Collins, manager): Keystone Dramatic co. Sept. 18-20 crowded houses; excellent. Plays presented: The Escaped Outlaw, The Signal of Liberty, The Heart of the Mountain, The Senator's Daughter, East Lynne, and Life in greater New York. ITEM: Through the kindness of the Keys co. and Manager Collins the orphans of the National Junior A. M. Home were invited to a special performance afternoon of 23.

**SALEM.**—GRAND OPERA HOUSE (Charles E. Holden, manager): Little Irene Myers co. closed a successful week Sept. 23 presenting The Silver King, Little Lord Fauntleroy, The Two Orphans, and Crimes of a Great City. The Three Musketeers 2. Remember the Maine 3. Sadie Tack 5. His Busy Day 9. A Child of the South 16. Morrison's Faust 14. Uncle Josh Spraguey 19. A Soldier's Sweetheart 23. Richards and Pringle's Minstrels 23.

**BELLEFONTAINE.**—GRAND OPERA HOUSE (Thompson and Whitfield, managers): Gibson Hoeffler co. Sept. 25 in Forgiven. The Woman in Black, and The Charity Ball, broke popular price record on opening night and sustained quality of performances and attendance during engagement. Dorothy Lewis in Hearts of the Blue Ridge 25; fair audience. Under the Dome 22. Little Irene Myers co. 27. Irene: Charles A. Koster late of Hi-Henry, department of publicity, is sojourning here.

**NEWARK.**—AUTODRUM (J. B. Rosebranch, manager): Uncle Seth Haskins delighted a good house Sept. 21. Sonja's Band 26; large audience. Keystone Dramatic co. opened 25 for a week. Repertoire: Escaped from the Law, The Signal of Liberty, Life in Greater New York, Christmas Bells, The Mystery of Woodlawn, Dixie Land, Camille, The Bells, and Passion's Slave. This being County Fair Week, business promises to be immense.

**CHICAGO.**—OPERA HOUSE (Louis Summermauer, manager): Season will open 2 with Julie Walters in How Hopper was Sidelined. The Real Thing 12. The Girl from China 21. A Child of the South 28. = ITEM: The Opera House has been repainted and electric lights and new scenery have been added. The prospects for the coming season are very bright. The bookings are the best since the house was reopened under the present management.

**ASHLAND.**—AUTODRUM (H. M. Haskell, manager): St. Plunkard Sept. 25 large house; performance good. William Melton, of this place, was warmly welcomed. A Child of the South 29. Skipped by the Light of the Moon 30. The Heart of Chicago 2. = SMITH'S OPERA HOUSE (James L. Smith, manager): The Real Thing 26; poor house and attraction. A Hot Time in Dixie 6. Uncle Josh Spraguey 11.

**NEW LEXINGTON.**—SMITH OPERA HOUSE (T. J. Smith, manager): The Marke and Hander co. opened the regular season in Sept. 25 presenting The Heart of Georgia, The Sultan's Daughter, The Engineer, The Hoosier Harmonica and Miss Harum Scarum to large and pleased audience. Delta Rose Concert co. 6. A Soldier's Sweetheart 10. Under the Dome 18. A Kentucky Girl 22.

**YOUNGSTOWN.**—OPERA HOUSE (Eugene Root, manager): Pudd'nhead Wilson 8-10; big house; well received. A Child of the South 28. The Heart of Chicago 30. Princess and Deckard's Minstrels 1. Why Smith Left Home 2. Human Hearts 3. Remember the Maine 4. Rose Mayvale 5. Burr McIntosh 6. = ITEM: A new deep curtain now adorns the Opera House.

**CANTON.**—THE GRAND (M. C. Barber, manager): What Happened to Jones Sept. 21, fair business. Jefferson De Angelis Opera co. in The Jolly Musketeer 22 to large audience. Hummel's Ideals opened for a week 23 to capacity in in the Heart of the Storm. Lost in New York 26. The Span of Life 27. Why Smith Left Home 4. Uncle Josh Spraguey 5.

**XENIA.**—CITY OPERA HOUSE (A. L. McMillan, manager): Uncle Josh Spraguey Sept. 21. S. R. O. performance good. Remember the Maine 2 pleased

a crowded house. Under the Dome 30. = ITEM: Uncle Carpenter Hartel of Remember the Maine, left the co. here on account of illness.

**MANSFIELD.**—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Robert B. Mantell and his splendid co. presented The Dagger and the Cross Sept. 21 to a good-sized and highly pleased audience. Edwin Mayo 21 played Pudd'nhead Wilson to a large audience. A Child of the South 4. Human Hearts 9.

**HAMILTON.**—GLOBE OPERA HOUSE (Connor and Smith, managers): A Texas Steer Sept. 29; S. R. O.; performance good. Katie Putnam and Will H. Bray share the honors. Nashville Students 27; big house. Murray Kennedy co. 27. A Bell Boy 5. Uncle Seth Haskins 14.

**ALLIANCE.**—OPERA HOUSE (Sourbeck and Dorman, managers): Uncle Seth Haskins gave satisfaction to large audience Sept. 25. Brown's in Town 28. The Real Thing 2. Remember the Main 6. A Child of the South 7. = CRAVEN'S OPERA HOUSE (J. C. Craven, manager): The Heart of Chicago 29.

**MARYSVILLE.**—CITY OPERA HOUSE (Anderson and Lowell, managers): The Heart of Chicago 8-10. Macrae's Patriot co. 25. = ITEM: Ed W. Rowland, manager of The Heart of Chicago, was called to New York by the death of his mother.

**WARREN.**—OPERA HOUSE (Elliott and Geiger, managers): Regular season opened Sept. 25 with Brown's in Town to only fair audience on account of heavy rain; excellent co. A Trip to Chinatown 28. Human Hearts 3. Paul Kanvar 5. Remember the Maine 7.

**ZANESVILLE.**—OPERA HOUSE (R. D. Schultz, manager): His Better Half Sept. 21 pleased a large audience. Sonja's Band gave the usual satisfactory concert 23. Remember the Main 26. = ITEM: Ed W. Rowland, manager of The Heart of Chicago, was called to New York by the death of his mother.

**LORAIN.**—WAGNER OPERA HOUSE (Charles Knapp, manager): Little Trixie to good business Sept. 23 co. poor. A Bunch of Keys 23; S. R. O.; performance good. Godfrey's Band 2. How Hopper was Sidelined 3. Human Hearts 6. Darkest Russia 7. Remember the Maine 9.

**SANDUSKY.**—NIELSEN OPERA HOUSE (Charles Burt, manager): Hunting Jackson co. opened for a week Sept. 25 to S. R. O. The Tornado, The Fast Mail, For Liberty and Love, and The World 24. Remember the Maine 25. = ITEM: Charles Brunot, leader of the Opera House orchestra left 15 for Washington to assume the leadership of the Grand Opera House orchestra in that city.

**ST. MARY.**—GRAND OPERA HOUSE (H. G. McLain, manager): His Better Half Sept. 21 pleased a large audience. Darkest Russia 26; good house; performance excellent. Brown's in Town 12. = PEOPLE'S THEATRE (Boyer and Venable, managers): Under the Dome 29 failed to appear. A Wise Woman 11.

**TORONTO.**—PARK OPERA HOUSE (E. C. Clark, manager): A Child of the South turned people away Sept. 25; performance good. Diamond Brothers' Minstrels 5. Frank Davison 12-14. Under Flags of All Nations 19. The Boy from Boston 24.

**PIQUA.**—OPERA HOUSE (C. C. Sank, manager): Under the Dome Sept. 27; good business; performance pleasing. Darkest Russia 29. Gibson Hoeffler co. 3-5. Russell's Com-dians 19. Brown's in Town 13.

**MARION.**—GRAND OPERA HOUSE (Charles E. Perry, manager): His Better Half Sept. 22; good house pleased. Murray Comedy co. opened for Fair week 25 in The S-mother's Daughter to large house. The Three Musketeers 3. Darkest Russia 5.

**EARL LIVERPOOL.**—NEW GRAND (James Norris, manager): Hummel's Ideals 16; a successful week Sept. 24 presenting The Charity Girl, Fanfare, and The Census Taker. Little Trixie to good house Sept. 25. Uncle Seth Haskins 27; good business.

**NEW PHILADELPHIA.**—UNION OPERA HOUSE (W. H. Bowers, manager): The Three Musketeers 20; big house receipts, \$400; satisfaction given. Hearts of the Blue Ridge 30. Human Hearts 5. Darkest Russia 11.

**NAPOLEON.**—OPERA HOUSE (B. B. Fitzer, manager): A Breezy Time Sept. 13; good house; excellent receipts, \$261. Money to Burn 22; good business and co. Uncle Seth Haskins 26. Selden Stetson Dramatic co. 16-21.

**CIRCLEVILLE.**—GRAND OPERA HOUSE (W. H. Cutler, manager): Uncle Josh Spraguey to S. R. O. A. 23. A Guilty Mother 4. A Day and a Night 5. A Wise Woman 6.

**ELVIRA.**—OPERA HOUSE (W. H. Park, manager): St. Plunkard Sept. 23; good business and performance. A Bunch of Keys 28. Skipped by the Light of the Moon 2.

**KENTON.**—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): The Baldwin Melodramatic opened for a week Sept. 24 in Moths to S. R. O. Under the Dome 4.

**CAMBRIDGE.**—HAMMOND OPERA HOUSE (R. Hammond, manager): Uncle Seth Haskins Sept. 22; large audience; performance pleasing. Remember the Maine 28.

**IRONTON.**—MASONIC OPERA HOUSE (B. F. Ellberry, manager): Casey's Troubles Sept. 23; large audience; performance good. The Spider and the Fly 25. Nashville Students 3. A Breezy Time 16.

**TROY.**—OPERA HOUSE (Barnett Brothers, manager): Gibson Hoeffler co. opened Sept. 25 for a week in the Forgiven; every seat sold; performance good.

**ADA.**—WHITESIDE THEATRE (A. W. Clutter, manager): Money to Burn Sept. 26-27 pleased their business. The Girl from China 18. A Breezy Time 21.

**PREMONT.**—OPERA HOUSE (Hem and Baynes, managers): Baldwin Melville 27.

**CALDWELL.**—OPERA HOUSE (L. Belford, manager): Remember the Maine Sept. 29.

#### OKLAHOMA TERRITORY.

**PERRY.**—OPERA HOUSE (Dulaney and Wadsworth, managers): Grimes' Cellar Door Sept. 13; good house; satisfaction given. Keep it Dark 2. Hanes and Wexstrom's co. 24-25.

#### OREGON.

**LA GRANDE.**—NEWWARD OPERA HOUSE (D. H. Stewart, manager): Dark.

**SALEM.**—READ'S OPERA HOUSE (Patterson Brothers, managers): Jessie Shimer co. played first part of week Sept. 18-20; good business, presented. = ITEM: The Opera House has been repainted and electric lights and new scenery have been added. The prospects for the coming season are very bright. The bookings are the best since the house was reopened under the present management.

**ASHLAND.**—AUTODRUM (H. M. Haskell, manager): St. Plunkard Sept. 25 large house; performance good. William Melton, of this place, was warmly welcomed. A Child of the South 29. Skipped by the Light of the Moon 30. The Heart of Chicago 2. = SMITH'S OPERA HOUSE (James L. Smith, manager): The Real Thing 26; poor house and attraction. A Hot Time in Dixie 6. Uncle Josh Spraguey 11.

**NEW LEXINGTON.**—SMITH OPERA HOUSE (T. J. Smith, manager): The Marke and Hander co. opened the regular season in Sept. 25 presenting The Heart of Georgia, The Sultan's Daughter, The Engineer, The Hoosier Harmonica and Miss Harum Scarum to large and pleased audience. Delta Rose Concert co. 6. A Soldier's Sweetheart 10. Under the Dome 18. A Kentucky Girl 22.

#### PENNSYLVANIA.

**MAHANOY CITY.**—GRAND OPERA HOUSE (J. J. Quirk, manager): The Crane Players presented The boy from Boston to fair house Sept. 23. The little Elmo Sisters in their singing and dancing specialties captured the audience. Fields and Hanson's Minstrels, on three days' advertising, lit a rainy night 25 and played to a half-filled house, performance fair. The Buff of New York 24 canceled. = ITEM: The Heart of the Moon 25. = CRAVEN'S OPERA HOUSE (John Haskins, manager): The Heart of the Moon 25. = ITEM: The Irishman 26. Lewis Morrison 27. = THE HUNTER 2. Kelly's Kids 3. = OPERA HOUSE (J. G. Ellis, manager): Dark.

**LEHIGHTON.**—OPERA HOUSE (Hank and Keat, managers): On account of the delay in having the improvements to the house completed the managers have been compelled to cancel some attractions. Mr. Buff of New York 7 will open the house. = ITEM: The factories and shops are in active operation. The managers look forward to a very successful season.

**PITTSBURG.**—MUSIC HALL (C. C. King, manager): Mitchell's All Star Players closed a successful week Sept. 23 increasing performances. Plays presented: Government Acceptance, A Sailor's Vengeance, A Midnight Call, Why Jones Left Home, The Dark Side of London, The Ticket of Leave Man, The Footman and After Twelve.

**BRADFORD.**—WAGNER OPERA HOUSE (F. W. Wagner, manager): Brown's in Town Sept. 21 amused fair attendance. Skipped by the Light of the Moon 23; medium house. Human Hearts 27; plenty of good audience. Vogel and Deming's Minstrels 28. Darkest Russia 2.

**URBANA.**—MARKET SQUARE THEATRE (Frank M. Adams, manager): Remember the Maine Sept. 22; packed house; co. good. Darkest Russia 28.

**NEWCOMERSTOWN.**—CITY OPERA HOUSE (W. D. Swan, manager): Gardner Stock co. opened for a week Sept. 25 to good business; co. good.

**OKLAHOMA TERRITORY.**—ITEM: The Heart of the Moon 25. = ITEM: The Mystery of the Blue Ridge 26. = ITEM: The Mystery of the Blue Ridge 27. = ITEM: The Mystery of the Blue Ridge 28. = ITEM: The Mystery of the Blue Ridge 29. = ITEM: The Mystery of the Blue Ridge 30. = ITEM: The Mystery of the Blue Ridge 31. = ITEM: The Mystery of the Blue Ridge 32. = ITEM: The Mystery of the Blue Ridge 33. = ITEM: The Mystery of the Blue Ridge 34. = ITEM: The Mystery of the Blue Ridge 35. = ITEM: The Mystery of the Blue Ridge 36. = ITEM: The Mystery of the Blue Ridge 37. = ITEM: The Mystery of the Blue Ridge 38. = ITEM: The Mystery of the Blue Ridge 39. = ITEM: The Mystery of the Blue Ridge 40. = ITEM: The Mystery of the Blue Ridge 41. = ITEM: The Mystery of the Blue Ridge 42. = ITEM: The Mystery of the Blue Ridge 43. = ITEM: The Mystery of the Blue Ridge 44. = ITEM: The Mystery of the Blue Ridge 45. = ITEM: The Mystery of the Blue Ridge 46. = ITEM: The Mystery of the Blue Ridge 47. = ITEM: The Mystery of the Blue Ridge 48. = ITEM: The Mystery of the Blue Ridge 49. = ITEM: The Mystery of the Blue Ridge 50. = ITEM: The Mystery of the Blue Ridge 51. = ITEM: The Mystery of the Blue Ridge 52. = ITEM: The Mystery of the Blue Ridge 53. = ITEM: The Mystery of the Blue Ridge 54. = ITEM: The Mystery of the Blue Ridge 55. = ITEM: The Mystery of the Blue Ridge 56. = ITEM: The Mystery of the Blue Ridge 57. = ITEM: The Mystery of the Blue Ridge 58. = ITEM: The Mystery of the Blue Ridge 59. = ITEM: The Mystery of the Blue Ridge 60. = ITEM: The Mystery of the Blue Ridge 61.



## To Local Managers:

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HARRY F. JORDAN, Bus. Manager, Grand Opera House, Boston, Mass.

Cracker: opened to S. R. O.; audience pleased. Mile. Fif. 28. Remember the Maine 3. Al. G. Field 4. The Mysterious Mr. Bugle 6. 7. Whitman Sisters 9. Mr. Plaster of Paris 12.

AUGUSTA. GRAND OPERA HOUSE: W. L. Brown, manager; Woodward-Warren co. in The Vendetta, Our Strategist, The Middleman, and Beyond the City Sept. 20-23; large and pleased audiences. Whitman Sisters 25; good house; satisfactory performance. Mile. Fif. 26. small house; performance excellent. Because She Loved Him So 23.

MACON. ACADEMY OF MUSIC: Henry Horne, manager; Woodward-Warren co. Sept. 25; opened for three nights, presenting Mistletoe Fools and The Vendetta; good business and performances. Fredrick Warde 8. Mile. Fif. 29. Field's Minstrels 11. Charles Coghlan 13. 14. The Mysterious Mr. Bugle 15.

BRUNSWICK. OPERA HOUSE: E. D. Wolff, manager; Phil and Nettie Peters' Comedy co. Sept. 25 in Mug's Landing, The Moonshiners, and A Booming Town; large and pleased audiences. Remember the Maine 4.

ATHENS. OPERA HOUSE: H. J. Rowe, manager; Al. G. Field's Minstrels Sept. 28. Peters' Comedy co. 9-11.

### ILLINOIS.

BLOOMINGTON. GRAND: J. T. Henderson, manager; At Gay Comedyland Sept. 22; top-heavy house. Hans Hanson 23; fair-moderate audience. Mr. McAlpin fainted on the stage just before time of ringing up curtain on evening performance. A good-sized audience was dismissed and had their money refunded. Dear Hearts of Ireland 23; small but pleased audience. Dr. H. Durwin McIlraith lectured 24 to a large and pleased audience. COURTESY: Lathrop and Graves, managers; William G. Ewing lectured 26 on Christian Science to a full house.

ROCK ISLAND. HARPER'S THEATRE: Steve E. Miller, manager; Andrews Opera co. Sept. 18 in Martin and The Pirates of Penzance pleased large houses. Hans Hanson 20; good performance; full house. The Missionary Girl 21; fair performance and attendance. Gaskill's Stock co. 23-26; opened in The White Squadron to full house, giving satisfaction. COURTESY: Lathrop and Graves, managers; William G. Ewing lectured 26 on Christian Science to a full house.

LA SALLE. ZIMMERMANN OPERA HOUSE: E. C. Zimmerman, manager; Andrews Opera co. Sept. 20; gave satisfaction to a large audience. Myrtie French deserves mention. Kifford Stock co. 28-30. The Sign of Liberty and A Money Order. The Glad Hand 1.

OTTAWA. SHERWOOD OPERA HOUSE: T. B. Farroll, manager; Gaskill Comedy co. Sept. 18-23 to fair business. Plays presented: The White Squadron, The World, Jim the Penman, The Middleman, The Late Mr. Jones, and Old Money Bags. Charts 20-22.

SOUTH CHICAGO. NEW CALIFORNIA THEATRE: John Conners, manager; McCarthy's Mishaps Sept. 23; good business; poor performance. A Rag Time Reception 1. Morrison's Faust 8. On the Stroke of Twelve 12.

LITCHFIELD. SWEET S. OPERA HOUSE: Hugh A. Smith, manager; Finnegan's 100 Sept. 23; S. R. O.; satisfaction given. Hans Hanson 23. Van Dyke and Eaton co. 9-11.

CAIRO. OPERA HOUSE: Sol A. Silver, manager; Al. G. Field's Minstrels Sept. 20; S. R. O.; Ferris Co. medians opened for a week 25 to S. R. O.; no good.

### VAUDEVILLE CORRESPONDENCE.

*Continued from page 22*

Frasier, Rawson and Baisley, and Dot Lathrop are the principal people and were entertaining. The Tramps Paradise is a fair burlesque.

SCHENECTADY, N. Y. Van Curle Opera House of H. Benedict, manager; Manager Benedict will give his patrons a week of high-class vaudeville 24 with Arthur Rigo, Clarence Quintette, Duffy, Sawtell and Duffy, Magnel Mallins co., Reed and Kester, Daisy Henlein, Kelly and Reno, Johnson and Murphy and the Judges.

ST. JOSEPH, MO. Wonderland: Otto Erickson, manager; Week Sept. 19-23. King and Stange, Al. Newton, Lowry and Lowry, Perez and King, Eliza Carlton and Mayter and Baxter drew large crowds. Week 25-1. Grotto and Manzo, Jessie Louise King, King and Stange, Frank Perez, Lowry and Clayton, Feltine, and Lowry and Lowry.

SYRACUSE, N. Y. Grand Opera House: Lee Shubert, manager; McCloud and Meriville, Anna Wilker, Lavender and Tomson, C. W. Littlefield, Musical Johnsons, the biograph and the stock co. and Francis Drake in My Lord in Liveray comprise the bill. Sept. 25-30; best performances of the season to good business.

KANSAS CITY, MO. Orpheum: M. Lehman, manager; Hopkins Trans-Oceanic Star Specialty co. Sept. 24-30. Mile. Marzella's birds, the Guajamas, pantomimists and acrobats; A. O. Duncan, Willis and Loretto, Falke and Simon, George C. Davis, the Merrells, Anna Konwick, and the kinodrome pictures all scored hits.

WEST SUPERIOR, WIS. Gem Theatre: W. S. Campbell, general manager; Clarence Leoniard, business manager; Sept. 25-28. Mulligan and Daly, Frances La Tour, Chloé Kohle, Odile La Mont, Gladys Cetus, Castle Sisters, Maybelle Woods, Anna Parker, George Trump, and Jack Welch. George Trump was the feature week Sept. 18.

LOUISVILLE, KY. At the New Buckingham week commencing Sept. 21. M. M. Theis' co., presenting Wine, Women and Song, offered a good bill. King and Gottschall, Rackett Brothers, Hanson and Drew, the Jenny Eddy Trio, Burke Brothers, and Bennett and Rich presented good acts.

DETROIT, MICH. At the Wonderland week 25, the biograph, Gaggin and Davis, Alburus, Muller and Hasley, Jessie Miller, and A. D. Robbins make up the bill. At the Capitol Square Jones, South in Quadrone Fun Makers are playing Sept. 17-23. Misco's City Club 24-30.

SPRINGFIELD, MASS. New Glimmer: P. F. Shea and Co., managers; Week Sept. 25. H. V. Fitzgerald, the American Fregoli, scored a big hit with his funny act. St. George and Clay, Florence Henri King, Nestor and Howes, Little Miss Warner, the Nevilles, and Martinetti and Grossi were also in the bill.

### VAUDEVILLE JOTTINGS.

The three Powers Brothers have made a big hit in their funny bicycle act at the London Alhambra.

Mark Bennett, of Bennett and Rich, writes that they made their usual big hit in Providence and Buffalo, with their illustrated songs.

Tom Hebron, the jolly one-legged comedian, reports that his summer season has been extremely successful. He played the Burke and Burt Park circuits.

The following new music has been received: "On the Banks of the Old Shenandoah," by Julian J. Schaefer and Wells J. Hawks; "An Easy Mark," by Samuel H. Speck; "Just Down by the Gate, Love," by Charles E. Hulme and

A NOVELTY  
A NOVELTY

Miss Fay is accompanied by a Clever Company of Entertainers, including the

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in a repertoire of Bright Comedy Musical Gems, and the Famous European

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Miss Fay's last tour of the U. S., 3 seasons ago, was as follows, every city to Enormous Business:— 28 nights in San Francisco; 16 in Portland, Ore.; 9 in Salt Lake City; 21 in Denver; 21 in St. Paul; 10 in Kansas City; 35 in St. Louis; 14 in Nashville; 14 in Toledo; 14 in Peoria, and one week in many cities.

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## SYDNEY H. DEGREY AT LIBERTY.

Last season POMPIER GIRL FROM PARIS.  
PAUL-FRENCH MAID.

Care Mirror.

Carrie S. Pierman, "The Paul Gilmore Waltz," by William H. White; "You Never Told Me That Before We Married," by Arthur Trevelyan; "Detroit, '99," and "Federation March," by J. D. Smithhead; "I'd Give a Hundred If She Was Mine," by Matt Johnson; "You're a High-Born, So-Me," by Frank E. Robinson; and "To Help Humanity We Strive," by Charles E. Hulme.

John T. Ray has just closed a season of five weeks on the New England park circuit, and his new rural monologues and eccentric dancing have met with great favor. He will introduce his new act in the leading vaudeville houses this season.

Robert K. Scanlon, of Scanlon and Miley, celebrated his forty-third birthday on Sept. 13. He received several presents, including a handsome emerald and diamond ring from his wife.

Alice Hanson and Gussie Nelson have had an offer to go to Australia from Harry Rickards, but have decided to remain in this country, as they are booked up until 1901. They have just closed a very successful engagement on the Kohl and Castle circuit. Alice Hanson wishes to state that she is not the lady under that name who is now with Rush's European Sensation co.

Bessie E. Bessey, of Weston and Bessey, is not playing this season on account of ill health. She will probably take a trip to California, and if it benefits her, she will go to Europe to select some costumes for use next season in a production of Old Pudd'nhead.

William Alexander is now touring the country seven days' ahead of William H. West's Big Minstrel Jubilee.

Lydia Yeaman-Titus received a very flattering notice in the Yorkshire Post, published in Leeds, England, during her engagement in that city. The Post is a very conservative paper, and a notice in it is as highly prized as one in any of the leading papers of London.

Frederick V. Bowers, of Horwitz and Bowers, in an interview recently, stated that he and his partner are writing songs which may not be published for several years. They both expressed the opinion that public taste in the matter of songs is constantly improving, and that the coming craze is on the wane.

Edgar M. Hyman, lessee of the Empire Theatre, Johannesburg, who visited this country last winter, has been appointed special war correspondent for two London dailies, to cover the impending hostilities in the Transvaal. Mr. Hyman will sail for South Africa shortly, taking a moving picture machine with him.

Many improvements will be made in the Aerial Magnolia Grove, when it is transformed into a Winter garden.

"Mid the Blue Hills of Old Maryland," a ballad by the late Charles Graham, has been published by the Lyceum Publishing Co. of New York. The words and music are pretty, and the song ought to become popular.

Edgar Atchison-Ely, who has made the biggest kind of a hit at the Tivoli in London, enjoyed the distinction recently of being interviewed by a representative of The Sketch, the great English illustrated weekly. Two full page pictures of Mr. Ely, as "The Future Dude," appeared in the same issue. Mr. Ely is a very bright young Yankee, and deserves the great success which has come his way.

P. K. O'Kane's Imperial Japanese Troupe gave a special performance in the chapel of the Ohio State Reformatory recently by special request, and made a decided hit.

John T. Hanson and Maybel Drew's new act, Breaking up Housekeeping, is meeting with great success everywhere. They are with M. M. Theis' Wine, Woman and Song co.

Cesar Sanchez and J. Alfredo Deetjen, two prominent Cubans of New York, have engaged Mortimer Kaphan to direct the benefit to be given in this city within a few weeks, a monument to be erected for the Cuban heroes who fell at Fort Cabana.

Over five hundred young maidens attended a matinee at the Masonic Temple Roof-Garden recently, at the invitation of the management, who wished to honor a performer who is called "the girl with the amber hair."

Kenyon Bishop is back from Europe with a stock of new costumes and several new songs.

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MR. BLUFF OF NEW YORK.

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Booked solid until March 13th, 1900.

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### BALDWIN-MELVILLE STOCK COMPANY.

Grand Opera House, New Orleans, La.

Week of Oct. 1. SUSAN McCREERY in HELD BY THE ENEMY.

## ALF. C. WHEELAN TIVOLI THEATRE,

San Francisco.

## JOSEPH CUSACK

Characters. All dialects. City engagements solicited. Address Minors.

which she will introduce when she makes her vaudeville debut in the near future. Miss Bishop visited London, Paris, and Berlin, but is glad to be home again.

Charles Willard has formed a partnership with Wash. Melville, and they will present Milton Nobles' comedietta, Bellinda Bailey's Boarders, in the principal vaudeville houses this season. Ella Sothern will continue in her old part of Bellinda.

Elmo A. Strand, the clever young comedian, is now in vaudeville. He began his season in Chicago very successfully and his up-to-date methods and originality will undoubtedly insure for him a prosperous career.

## DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To ensure publication in the subsequent issue letters must be mailed or reach us on or before that day.

**DRAMATIC COMPANIES.**

**MATHEWS AND BULGER:** Kansas City, Mo., Oct. 2-7.

**MAXAM AND CREED COMEDIANS:** Conneaut, O., Oct. 2-7.

**MAXWELL STOCK:** Wapakoneta, O., Oct. 2-7. Angola, Ind. 9-14.

**MEARS, BEN S. (A. M. Mayer, mgr.):** Three Rivers, Mich., Oct. 8; Alpena, 9; Hastings, 5; Marshall, 6; Charlotte, 7; Alpena, 9; Tecumseh, 11; Monroe, 12; Napoleon, 13; Beavon, 14.

**MILLER, HENRY (Charles Frohman, mgr.):** New York city Sept. 18—Indefinite.

**MISS HOBBS (Charles Frohman, mgr.):** New York city Sept. 17—Indefinite.

**MISTAKEN WILL HAPPEN (A. W. Dingwall, mgr.):** Billings, Mont., Oct. 4; Helena, 5; Anchorage, 6; Butte, 8; Spokane, Wash., 10-12.

**MOJESKA (John C. Fisher, mgr.):** San Francisco, Cal., Sept. 25-Oct. 7; Woodland, 12; Butte, Mont., 26-28.

**MOHAWK GO-WON-GO:** Manchester, N. H., Oct. 5-7.

**MONEY TO BURN (Baker and Bunelle, mgrs.):** Montpelier, Ind., Oct. 3; Tipton, 4; Frankfort, 5; Danville, Ill., 6; Paris, 7; Mattoon, 9; Sullivan, 10.

**MONTE CRISTO:** Chetek, Wis., Oct. 3; Princeton, 4; Rock Rapids, 5; Luverne, Minn., 6; Sioux Falls, S. D., 7.

**MORFEE STOCK:** Junction City, Kan., Oct. 2-7; Abilene, 9-14.

**MORRISON COMEDY (Morrison and Powers, prop.):** Portland, Me., Oct. 2-7; Rockland, Mass., 9-14; Pittsburgh, 22-28.

**MORTIMER, CHARLES (Boyd Carroll, mgr.):** Jersey Shore, Pa., Oct. 2-7.

**MR. BLUE OF NEW YORK (Charles F. Edwards, mgr.):** Tower City, Pa., Oct. 3; Minersville, 4; Monroeville, 5.

**MR. PLASTER OF PARIS (A. J. Bush, mgr.):** Des Moines, Ia., Oct. 2, 3; Boone, 4; Ft. Dodge, 5; Cherokee, 6; Low Moor, 7; Sioux City, 9; Sioux Falls, S. D., 10; Mankato, Minn., 11; St. Peter, 12; Winona, 13; Owatonna, 14; Faribault, 16.

**MRS. R. O'SHAUGHNESSY (George W. Monroe):** New Orleans, La., Oct. 2-7.

**MURRAY AND MACK (Joe W. Snears, mgr.):** Traverse City, Mich., Oct. 3; Charlevoix, 4; Petoskey, 5; Cheboygan, 6; Escanaba, 7; Menominee, 9; Marquette, Wis., 10; Marquette, Mich., 11; Ishpeming, 12; Houghton, 13; Calumet, 14.

**MURRAY COMEDY:** Hamilton, O., Oct. 2-7.

**MURRAY STOCK:** Junction City, Kan., Oct. 2-7.

**MYERS, IRENE (Will H. Meyers, mgr.):** Belletontaine, O., Oct. 2-7.

**MY FRIEND FROM INDIA (Walter Perkins):** Winnipeg, Man., Oct. 2, 3; Grand Forks, N. D., 4; Crookston, Minn., 5; Fargo, N. D., 6; Jamestown, 7; Great Falls, Mont., 9; Helena, 10; Anchorage, 11; Butte, 12-14; Spokane, 16, 17; Victoria, B. C., 20; Vancouver, 21.

**MYRLE AND HARDER:** York, Pa., Oct. 2-7; Hagerstown, Md., 9-14.

**NATIONAL THEATRE (Harry L. Beck, mgr.):** Oshkosh, Wis., Oct. 2-7.

**NATURAL GAS (Eddie Grand; Andrew Mackay, mgr.):** Chicago, Ill., Sept. 17-Oct. 8.

**NEILL STOCK:** St. Paul, Minn., Oct. 2-7.

**NEWELL, WILLARD:** Kokomo, Ind., Oct. 2-4; Elwood, 5-7; Muncie, 9-14.

**NEW YORK STOCK:** Manchester, Ia., Oct. 2-7.

**NEXT DOOR (Rover Brothers):** J. H. Arthur, mgr. 1; Johnstown, N. Y., Oct. 3; Rome, 4; Watertown, 5; Oswego, 6; Fulton, 7; Canandaigua, 9; Seneca Falls, 10; Penn Yan, 12; Canastota, 13; Oneida, 14; Cortland, 16; Binghamton, 17; Waverly, 18; Towanda, 19; Elmira, 20; Williamsport, Pa., 21.

**NORLES THEATRE:** La Crosse, Wis., Oct. 2-7.

**OLCOTT, CHAUNCEY (Augustus Piton, mgr.):** Chicago, Ill., Sept. 25-Oct. 7.

**ONEILL, JAMES S.:** Washington, D. C., Oct. 2-7; Rochester, N. Y., 9-11; Buffalo, 12-14.

**ONEIL, XANIE:** Portland, Ore., Sept. 18-Oct. 7.

**ON AND OFF (Charles Frohman, mgr.):** Manchester, N. H., Oct. 4.

**ON THE STROKE OF TWELVE:** Grand Rapids, Mich., Oct. 2-4.

**ON THE SWANEE RIVER (Clarence Downs, mgr.):** Big Rapids, Mich., Oct. 3; Ionia, 4; Manistee, 6; Traverse City, 7; Charlevoix, 9; Petoskey, 10; Cheboygan, 11; Sault Ste. Marie, 12; Manistique, 13.

**ON THE WARASH:** Edward C. White, mgr. 1; Cleveland, O., Oct. 2, 3; Toledo, 9-11; Grand Rapids, Mich., 12-14; Detroit, 16-21.

**OTT, JOSEPH:** Milwaukee, Wis., Oct. 2-7.

**OVER THE FENCE (Gus Hill, mgr.):** Waterbury, Conn., Oct. 2-4; Bridgeport, 5-7; Syracuse, N. Y., 16-18; Albany, 19-21.

**PAIGE, MARIE (Marshall and Co., mgrs.):** Lynchburg, Va., Oct. 2-7; Danville, 9-14; Savannah, Ga., 16-21.

**PAXTON, CORSE, COMEDY (E. M. Gottschold, mgr.):** Fall River, Mass., Oct. 2-7; Hartford, Conn., 9-14.

**PAXTON, CORSE, STOCK (David J. Mammagno, mgr.):** Woonsocket, R. I., Oct. 2-7; Manchester, N. H., 9-14; Lawrence, Mass., 16-21.

**PECK'S BAD BOY (George M. Heath):** Chatham, N. Y., Oct. 3; Athens, 4; Saugerties, 5; Rondout, 6; Poughkeepsie, 7.

**PERCHERONI:** Americus, Ga., Oct. 2-7; Montgomery, 9-21.

**PETERS COMEDY:** Augusta, Ga., Oct. 2-7; Athens, 9-11; Huntsville, Ala., 12-14; Birmingham, 16-21.

**PHELAN STOCK (E. V. Phelan):** Salem, Mass., Oct. 2-7; Marlboro, 9-14; Concord, 16-21.

**PHRISO:** New York city, Oct. 2-7.

**PIED-NOHEAD WILSON:** Bay City, Mich., Oct. 3; Saginaw, 4; Ypsilanti, 5; Jackson, 6; Kalamazoo, 7; Grand Rapids, 9, 10, 18; Bond, Ind., 11; La Porte, 12; Elgin, Ill., 13; Janesville, Wis., 14; Racine, 16; Fond du Lac, 17; Oshkosh, 18; Madison, 19; Winona, Minn., 20; Eau Claire, Wis., 21.

**REED, ROLAND:** Kansas City, Mo., Oct. 2-7; St. Louis, 9-14.

**REIDMOND DRAMATIC:** Broken Bow, Neb., Oct. 2-7.

**REMEMBER THE MAINE (Western; Lincoln J. Carr, prop.):** Charles H. Haystead, mgr. 1; Brunswick, Ga., Oct. 3; Jacksonville, Fla., 4; Fernandina, 5; Palatka, 6; Valdosta, Ga., 7; Tallahassee, Fla., 9; Pensacola, 10; Troy, Ala., 11; Jackson, Miss., 13; Vicksburg, 14; Greenville, 16; Helena, Ark., 17; Fort Smith, 18; Hot Springs, 19; Prescott, 20; Ft. Smith, 21.

**REMEMBER THE MAINE (Eastern; Lincoln J. Carr, prop.):** Salem, O., Oct. 3; Ravenna, 4; Youngstown, 5; Alliance, 7; Lorain, 9; Mansfield, 10; Lima, 12; Indianapolis, 13; Kankakee, Ill., Ind., 14.

**RHODES' MERRymAKERS:** Annapolis, Md., Oct. 2-7.

**ROGERS BROTHERS:** New York city Sept. 18—in definite.

**RUSSELL, SOL SMITH:** Toronto, Ont., Oct. 2-4; Buffalo, N. Y., 5-7; Pittsburgh, Pa., 9-14; Columbus, 10, 16; Toledo, 17; Ft. Wayne, Ind., 18; Logansport, 19; Indianapolis, 20.

**RYAN, PETER:** R. J. A. Schiller, mgr. 1; Saratoga, N. Y., Oct. 9-14; Glens Falls, 16-21.

**SAWTELLE DRAMATIC:** Atlantic City, N. J., Oct. 2-7; North Bergen, N. J., 9-14.

**SELDIN-STETSON CO.:** Napoleon, O., Oct. 16-21; Shannon, O. (Harry Shannon, mgr.): Minerva, O., Oct. 2-7.

**SHANNON OF THE SIXTH:** Toledo, O., Oct. 2-4; Grand Rapids, Mich., 5-7; Ionia, 9; Lansing, 10; Flint, 11; Jackson, 12; Ann Arbor, 13; Ypsilanti, 14; Detroit, 16-21.

**SHAW, SAM T.:** Vancouver, B. C., Oct. 2-7; New Westminster, 9-14; New Westminister, Wash., 16-21.

**SHEA-McAULIFFE COMEDY (H. Q. Emery, mgr.):** Lawrence, Mass., Oct. 2-7; Pittsburgh, 9-14; Gloucester, 16-21.

**SHEA, THOMAS E. (G. W. Combs, mgr.):** Pawtucket, R. I., Oct. 2-7; Derby, Conn., 9-14; Youngs, N. Y., 16-21.

**SHEAHER, TOMMY:** Butler, Pa., Oct. 2-7.

**SHAYNE STOCK:** Iowa Falls, Ia., Oct. 5-7.

**SHORE ACRES (William B. Gross, mgr.):** Buffalo, N. Y., Oct. 2-7; Brooklyn, 9-14; Jersey City, N. J., 16-21.

**SPI-BERT STOCK:** Portland, Me., Aug. 28—in definite.

**SIDE TRACKED (A. Q. Scammon):** So. Norwalk, Conn., Oct. 3; Danbury, 4, 5; Adams, Mass., 6; Burlington, Vt., 7; Montreal, Can., 9-14; Ottawa, 16-21.

**SL. PLUNKARD (J. C. Lewis; Bob Mark, mgr.):** Rochester, N. Y., Oct. 4; Tarentum, 5; Greenup, 6; Jamestown, 7; Monaca, 8; Fairmont, W. Va., 11; Clarksville, 12; Grafton, 13; Lomax, Md., 14; Uniontown, Pa., 16; Brownsville, 17; Belle Vernon, 18; Latrobe, 20; Johnston, 21.

**SLYNNER OTIS (J. E. Buckley, mgr.):** Cincinnati, O., Oct. 2-7; Louisville, Ky., 9-14.

**SKIPPED BY THE LIGHT OF THE MOON:** Ypsilanti, Mich., Oct. 3; Port Huron, 4; E. Saginaw, 5; Flint, 6; Bay City, 7.

**SOUTHERN, E. H.:** New York city Sept. 11—Indefinite.

**SOWING THE WIND:** Geneva, N. Y., Oct. 4; Providence, R. I., 9-14.

**SPONNERS THE (Edna May and Cecil; B. S. Spoons, mgr.):** Paterson, N. J., Oct. 2-7.

**SPONNER DRAMATIC:** Eldorado, Kan., Oct. 2-7.

**SPORTING LIFE:** Providence, R. I., Oct. 2-7.

**SULLY, DANIEL (Willard E. Boyer, mgr.):** Adams, Mass., Oct. 3; Wethersfield, 4; Hartford, Conn., 5; Waterbury, 6; Middletown, 7.

**SUPERVA:** St. Louis, Mo., Oct. 2-7.

**TAYLOR COMEDY:** Bradford, Pa., Oct. 9-14.

**THANHOT'S STOCK:** Milwaukee, Wis., Nov. 14—indefinite.

**THE AIR SHIP:** Philadelphia, N. J., Oct. 3; Trenton, 4; White Plains, 5; Dober, Conn., 5, 8; Norwalk, 6; Stamford, 7; Waterbury, 9-11.

**THE CHILDREN OF THE GHETTO (Lieder and Co., mers.):** Philadelphia, Pa., Oct. 2-14; New York city 16—Indefinite.

**THE COLONEL AND I:** Owego, N. Y., Oct. 3; Waverly, 4; Bath, 5.

**THE COUNTRY GROCERY:** St. Catharines, Ont., Oct. 3.

**THE JACK-O-LANTERN:** Boston, Mass., Oct. 2-7.

**THE DENTER EXPRESS:** Huntington, Ind., Oct. 2-7.

**THE EYES OF EVE (Sidney R. Ellis, mgr.):** St. Johns, N. B., Oct. 2, 3; Bangor, Me., 9, 10.

**THE FINISH OF MR. FRESH:** Albion, Mich., Oct. 7.

**THE GREEN GROCERY:** St. Catharines, Ont., Oct. 3.

**THE GHETTO:** Boston, Mass., Oct. 2-7.

**THE GIRL FROM CHILI (Moller and Bacon, mgrs.):** Butte, Mont., Oct. 3, 4.

**THE GIRL FROM MAXIM'S:** New York city Aug. 29—Indefinite.

**THE GOOD MR. BEST (Newell and Curran, mgrs.):** Troy, N. Y., Oct. 3-5; Schenectady, 6.

**THE GREAT NORTHWEST (Wilson and Grute, mgrs.):** Chicago, Ill., Sept. 25-Oct. 14.

**THE HEART OF CHICAGO (Ed. W. Bowland, mgr.):** Niagara Falls, N. Y., Oct. 3; Hamilton, Ont., 4; St. Catharines, 5; Coburg, 6; Gananoque, 7; Ottawa, 9-14.

**THE HEART OF CHICAGO (Allan Hampton, mgr.):** Seattle, Wash., Oct. 2-7.

**THE HEART OF MARYLAND (David Belasco, mgr.):** New Bedford, Mass., Oct. 3; Taunton, 4; Milford, 5; Marlboro, 6; Williamantic, Conn., 7; Worcester, Mass., 9; Bangor, Me., 11.

**THE HUSTLER:** Altoona, Pa., Oct. 3; Lewiston, 4; Reading, 5; Lancaster, 6; Harrisburg, 7.

**THE KATZENJAMMER KIDS (Blondell and Fenn, mgrs.):** Worcester, Mass., Oct. 2-7; Fishkill, N. Y., 10; Mr. Vernon, 11; Paterson, N. J., 12-14; Philadelphia, Pa., 16-21.

**THE KING OF THE OPIUM RING:** Worcester, Mass., Oct. 2, 3; New Britain, Conn., 4; Willimantic, 5; Palmer, Mass., 6; Holyoke, 7.

**THE LITTLE MINISTER:** Bradford, Pa., Oct. 3.

**THE LOBSTER (Fisher and Carroll, Edgar Selden, mgr.):** Bridgeport, Conn., Oct. 2-4; Waterbury, 5-7; Hartford, 9-11; Holyoke, Mass., 12-14; Worcester, 16-21.

**THE MERRymAKERS (Greenburg and Jacobs, mgrs.):** Annapolis, Md., Oct. 2-7; Charlottesville, Va., 9-14; Petersburg, 16-21.

**THE MISSOURI GIRL:** Hannibal, Mo., Oct. 3; Jacksonville, Ill., 4; Petersburgh, 5; Lewiston, 6; Canton, 7; Keokuk, Ia., 9; Quincy, Ill., 10; Palmyra, Mo., 11; Shiloh, 12; Marion City, 13; Moberly, 14; St. Charles, 15; Edwardsville, Ill., 16; Alton, 17; Carlinville, 18; Littlefield, 19; Shaderville, 20; Charleston, 21.

**THE MOUNTAIN HERO (Henry Melnoff, mgr.):** Kane, Pa., Oct. 3; Mt. Jewett, 4; Conduersport, 6; Westfield, 7; Elmira, N. Y., 9-11.

**THE PHYSICAL FATHER:** Syracuse, N. Y., Oct. 2-4; Le Roy, 5; Penn Yan, 6; Hornellsville, 7; Corning, 9; Middleville, 10; Port Jervis, 11; Honesdale, Pa., 12; Carbondale, 13; Pittston, 14; Allentown, 16; Atlantic City, N. J., 17.

**THE PURPLE LADY:** New Orleans, La., Oct. 2-7; Lake Charles, 8; Galveston, Tex., 9; Houston, 10; Austin, 11; San Antonio, 12; Temple, 13; Waco, 14.

**THE REAL EMIL:** Massillon, 4, Oct. 3; Orville, 4; Coeytown, 5; Newark, 6.

**THE REAL WIDOW BROWN (Eastern):** Ottawa, 2-7; Smith's Falls, 9; Watertown, N. Y., 10.

**THE REAL WIDOW BROWN (Western):** Greenville, Pa., Oct. 3; Mercer, 4; Ellwood City, 5; Waynesburg, 6.

**THE SIGN OF THE CROSS:** Montreal, Can., Oct. 2-7; Providence, R. I., 9-14.

**THE SLEEPING CITY:** Wilkes-Barre, Pa., Oct. 2-4; Berwick, 5; Bloomsburg, 6; Danville, 7; Scranton, 9-11.

**THE SPAN OF LIFE (E. E. Zimmerman, mgr.):** Lynn, Mass., Oct. 2-7.

**THE SPORTING DUCHESS (C. L. Duran, mgr.):** New York city, Oct. 2-7.

**THE SUNSHINE OF PARADISE ALLEY (Louis Miller, mgr.):** Peterborough, N. H., Oct. 3; Frank in Fall, 4; Concord, 5; Lancaster, 6; Plymouth, 7; Farmington, 9; Newburyport, Mass., 10; Gloucester, 11; Milford, N. H., 12; E. Pepperell, Mass., 13; Lawrence, 14; Suncook, N. H., 16; Portsmouth, 17; Ipswich, Mass., 19; Chelmsford, 20; Waltham, 21.

**THE THREE MUSKETEERS:** Marion, Ind., Oct. 3; Indianapolis, 5-7; Chicago, Ill., 9-14.

**THE VILLAGE POSTMASTER (J. Wesley Rosenquist, mgr.):** Jersey City, N. J., Oct. 2-7.

**THE WHITE HEATHER (Rose Coghill):** Washington, D. C., Oct. 2-7.

**THE WHITE SLAVE:** Indianapolis, Caldwell, mgrs. 1; Cincinnati, O., Oct. 2-7; Chicago, Ill., 9-21.

**THE WHEEL OF FORTUNE (Cedar Rapids, Ia., Oct. 2-3; Clinton, 4; Des Moines, 6, 7).**

**THE TURTLE:** Henry Elmer, mgr. 1; Glens Falls, N. Y., Oct. 3; Troy, 5; Johnston, 6; Glens Falls, 7; Albany, 8; New York, 9-12; Richmond, 13; Wilmington, 14; Charles, 15; S. C., 16; Augusta, 17; Savannah, 18; Jacksonville, Fla., 19; Columbia, 20; Atlanta, 21.

**THROUGH THE BREAKERS (Giles Hill):** Philadelphia, Pa., Oct. 2-7; New York city, 9-14; Philadelphia, Pa., 16-21.

**TOEFLY, E. L.**: Leavenworth Stock, Shippensburg, Pa., Sept. 23-30; Frederick, Md., Oct. 2-7.

**TOVAN TOPICS:** Fremont, Neb., Oct. 3; Seward, 4; Beatrice, 5; Holton, Kan., 6; Topeka, 7; Justin, 8; Ft. Scott, Kan., 9; Wichita, 11; Hutchinson, 12; Pittsburg, 14; Galena, 15.

**TWO JOLLY BOYERS (F. Leonard):** Newport News, Va., Oct. 3; Richmond, 4; Norfolk, 6, 7; Washington, D. C., 9-14.

**TWO LITTLE VAGRANTS:** Brooklyn, N. Y., Oct. 2-7; Jersey City, N. J., 9-14; Pittsburgh, Pa., 16-21.

**UNCLE JOSH SPRUCEY (Western):** J. F. Mundy, mgr.; Clinton, Ill., Oct. 3; Lincoln, 5; Jacksonville, 6; Springfield, 7, 8; St. Louis, 9; St. Louis, Mo., 10-12; Hannibal, 13; Quincy, 14.

**UNCLE JOSH SPRUCEY (Eastern):** J. M. Stant, mgr.; Marietta, O., Oct. 3.

**UNCLE TOM'S CABIN (Forest):** Lexington, Ky., Oct. 3; Cynthiaburg, 4; Liverpool, 5.

**UNCLE TOM'S CABIN (Western):** Greeley, Rosenquist, N. J., Oct. 3; Englewood, 4; Nyack, N. Y., 5.

**UNCLE TOM'S CABIN (Burdette):** Fulton, Ill., Oct. 3; Morrison, 4; Sterling, 5; De Kalb, 6; Rochester, 7.

**UNCLE TOM'S CABIN (Palmer):** Dallas, 4; Goodhart, mgr. 1; Columbus, Pa., Nov. 4.

**UNCLE TOM'S CABIN (Middleburgh):** Cartwright, N. Y., Oct. 3; Sackett's Harbor, 4; Clayton, 5; Antwerp, 6; Potsdam, 7; Massena, 9; Newwood, 10; Lake Placid, 11; Saranac Lake, 12; Port Henry, 13; Ticonderoga, 14.

**UNCLE TOM'S CABIN (Davis and Bush):** Frankfort, Ind., Oct. 3; Lebanon, 7; Elwood, 12.

**UNDER THE HOME (Western):** Mason City, Ia., Oct. 3, 4; Albert Lea, Minn., 5; Waseca, 6; St. Peter, 7; Faribault, 9; Mankato, 10; Marshall, 11; Pipestone, 12.

**UNDER THE RED ROBE:** Newark, N. J., Oct. 2-7; Allston, 5, 7; Johnstown, 9-13; Elizabethtown, 14; Liverpool, 15; Liverpool, 16-21; Columbus, 19-21.

**VAN DUSE AND FAYTON:** Springfield, Ill., Oct. 2-7.

**VERGNE COMEDY:** Paducah, Ky., Oct. 2-7; Clarksville, Tenn., 9-14; Columbia, 16-21.

**VILLA AGNES WALLACE:** James E. Allinger, mgr.; Newton, N. J., Oct. 3; Elizabeth, 4; Newburgh, N. Y., 5; Waldorf, R. I., 6; Worcester, 7; Pawtucket, 9-11; Brockton, Mass., 12-14; Lynn, 16-18; Hyde Park, 19; Spencer, 20; Pittsfield, 21.

**VROOM ADDISON:** Bakersfield, Calif., Oct. 2-7; Sacramento, 9-13; Pomona, 14-16.

**WAITE STOCK:** Newport, R. I., Oct. 2-7.

**WAITE'S COMEDY:** Newburg, N. Y., Oct. 2-7; Poughkeepsie, 9-14; Waterbury, Conn., 16-21.

**WALSH MACKENZIE:** (Ben Stern, mgr.): Detroit, Mich., Oct. 2-7.

**WALTER LESTER STOCK:** Hornellsville, N. Y., Oct. 2-7; Erie, Pa., 9-14; Bradford, 21-28.

**WALTHER JULIE:** Lorain, 4-5; Oct. 3; Wadsworth, 4; Salem, 5; Massillon, 6; Canal Dover, 7; Utica, 8; Utica, 9; Mr. Vernon, 10; Chillicothe, 11; Athens, 12; Parkersburg, W. Va., 13; St. Petersburg, 14; Wheeling, 16-18; Sharon, Pa., 19; Rochester, 20; Washington, 21.

**WARDE, FREDERICK (Clarence M. Brune, mgr.):** Selma, Ala., Oct. 3.

**WAY DOWN EAST:** Boston, Mass., Aug. 28-Oct. 28.

**WAY DOWN EAST (No. 2):** Gloucester, N. Y., Oct. 3; Johnstown, 4; Glens Falls, 5; Troy, 6, 7; Albany, 8, 9; Saratoga, 12, 13; Utica, 14; Rochester, 16-21.

**WHAT HAPPENED TO JONES (Robert Brown):** St. Paul, Minn., Oct. 2-7; Minneapolis, 9-14; Elkhart, Ind., 16; Kalamazoo, Mich., 17; Jackson, 18; Lansing, 19; Battle Creek, 20; South Bend, Ind., 21.

**WHAT HAPPENED TO JONES (Joseph McCorriston):** Greenfield, Mass., Oct. 3; Brattleboro, Vt., 4; Burlington, 5; Montpelier, 6; St. Johnsbury, 7; Berlin, 9; Portland, Me., 10, 11; Biddeford, 12; Thomaston, 13; Bangor, 14; Bath, 16; Hallowell, Mass., 17; Brookton, 18; New Bedford, 19; Newport, 20; Fall River, 21.

**WHEN LONDON SLEEPS (H. W. Wallack, mgr.):** New York city, Oct. 2-14; Washington, D. C., 16-21.

**WHY SMITH LEFT HOME:** New York city Sept. 4—Indefinite.

**WHY SMITH LEFT HOME (F. R. Saltzer):** Youngstown, O., Oct. 2-7; Clinton, 4; Zanesville, 5; Steubenville, 6; Marietta, 7; Springfield, 8; Dayton, 10; Ft. Wayne, Ind., 11; Goshen, 12; Lafayette, 13; Indianapolis, 14; So. Chicago, 15; Cincinnati, 16; Indianapolis, 17; Bloomington, 18; Lincoln, 19; Springfield, 19; Quincy, 20.

**WIEGMANN'S BIG SHOW (Willis, bus., mgr.):** Hopkinsville, Ky., Oct. 2-7; Fulton, 9-14; Kennett, Mo., 16-21.

**WILLIAMS STOCK (M. R. Williams, mgr.):** Lyons, N. Y., Oct. 2, 3; Goshen, 4-5.

**WILLIS, GROSSE COMEDY:** Reading, Pa., Oct. 2-4; Neshaminy, N. H., Oct. 2-7.

**WILLOWARD WARREN:** Rome, Ga., Oct. 2-7; Montezuma, Ala., 9-14.

**WILPFEE, HARRISON J. (W. Welsberg, mgr.):** Washington, D. C., Oct. 2-7; Carlisle, Pa., 18; Haddonfield, 19; Troy, N. Y., 22; Amsterdam, 16; Johnstown, 17; Schenectady, 18; Binghamton, 19; Waterbury, 20; Seneca Falls, 21.

**WILLOWARD STOCK:** Kansas City, Mo., Sept. 2-Indefinite.

**WON TONSON (Hall and Kennedy, mgr.):** Butte, Mont., Oct. 1-2; Spokane, Wash., 6, 7.

**ZAZA (Mrs. Leslie Carter):** Brooklyn, N. Y., Oct. 2-7.

**ZORAH (Jacob Litt, mgr.):** Minneapolis, Minn., Oct. 2-7.

AMSDEN RHOS: New London, Wis., Oct. 5. Appleton 6. Sheboygan 7. Fond du Lac 9. Kenosha 11. Janesville 12.

AN-KEWS OPERA: Bloomington, Ill., Oct. 2, 3. La Fayette, Ind. 4, 5.

BLACK PATTI'S THOU BOURGEOIS (Voeckel and Nolan, mrs.): Toledo, Ohio, Oct. 2-4. Elkhart, Ind. 5. St. Paul 6. Duluth, Minn. 7. Chicago 9-21. BOSTON LYRIC: Vandine 22-Dec. 9.

BOSTON LADIES' SYMPHONY ORCHESTRA (Frank M. McKee, mrs.): Aberdeen, S. D., Oct. 2-7. Fairmount, Mich. 9. Webster City, Ia., 10. Manson 11. Ft. Dodge 12. Boone 13. Ames 14. Des Moines 16. Newton 17. Okoboji 18. Bloomfield 19. Burlington 20. Lisbon 21. Charles City 23. Hampton 24.

BOSTON SERENADES: Philadelphia, Pa., Sept. 11-12.

CASTELE SQUARE OPERA: New York city Oct. 2-indefinite.

CASTELE SQUARE OPERA: Chicago, Ill., Sept. 25-indefinite.

DANIELS, FRANK: Scranton, Pa., Oct. 9.

DE ANGELIS, JEANNE: John P. Shewey, mrs.): Louisville, Ky., Oct. 4-5.

GRAN GRAND OPERA (Julius Grau, mrs.): Wimipeg, Man., Oct. 6-7. Grand Forks, N. D., 9. Fargo 10. Billings, Mont., 12. Livingston 13. Bozeman 14. Butte 16-21.

GRAN OPERA (Maurice Grau): New Haven, Conn., Oct. 19. Springfield, Mass., 21. Montreal, Can., 29-30. Louisville, Ky., Nov. 7, 8.

HOPPEL, DR. WOLF (Dr. R. Reynolds, mrs.): London, Eng., Aug. 28-indefinite.

JACK AND THE BEANSTALK (E. G. Goodwin, mrs.): Boston, Mass., Oct. 2-5.

LAMBERT'S OPERA: Kansas City, Mo., Oct. 9-14.

NIELSEN, ALICE: Montreal, Can., Oct. 2-5. New York city 9-indefinite.

OLYMPIA OPERA (Dr. F. Seaman, mrs.): Dubuque, Ia., Oct. 21-24.

PARK RAGTIME OPERA: Norfolk, Va., Oct. 24.

ROBINSON COMIC OPERA (Frank V. French, mrs.): Eastport, Me., Sept. 25-Oct. 7. Calais 9-14.

THE RIGGIE ELECT: Bellows Falls, Vt., Oct. 3.

Burlington 4. St. Albans 5. Ottawa, Ont., 6, 7. Montreal 9-14. Toronto 16-18. Hamilton 19. London 20. Peterborough, Ont., 21.

THE MAN IN THE MOON: New York city April 24-indefinite.

THE ROBINERS (George W. Ledner, mrs.): New York city July 12-indefinite.

WILBUR'S OPERA: Muskegon, Mich., Oct. 2, 7. Kalamazoo 9-14.

WILSON R-KIRWIN (W. T. Powell, mrs.): Rochester, N. Y., Oct. 2, 7. Troy 9-14. Albany 16-21.

WILSON, FRANCIS: New York city Sept. 18-indefinite.

VARIETY.

A WISE GUY (Hayes and Lytton; Richard Hyde, mrs.): Brooklyn, N. Y., Oct. 2-14. Baltimore, Md., 16-21.

ASIANIAN BEAUTIES: Newark, N. J., Oct. 2-7.

BEHAN SHOW: St. Louis, Mo., Oct. 2-7.

BIG SENSATION: New York city Sept. 25-Oct. 7.

BOSTON BURLESQUERS: Hartford, Conn., Oct. 2-4.

CRACKER JACKS: Montreal, Can., Oct. 2-7.

COUNTDOWN 900: Butte, Mont., Oct. 9-14.

COURTED INTO COURT (Clifford and Huth): Brooklyn, N. Y., Oct. 2, 7. Pittsburgh, Pa., 9-14.

DEVILLE, SAM: Brooklyn, N. Y., Oct. 2-7.

ENGLISH FOLLY (Rose Hill): Boston, Mass., Oct. 2-7.

INDIAN MAIDENS (Troy, N. Y., Oct. 2-7.

JACK S. SAM T. OWN: Lynn, Mass., Oct. 2-4. Lawrence 5-7.

KENTUCKY PICKANINNIES (John McCracken, mrs.): New Albany, Ind., Oct. 5.

KNICKERBOCKER BUBBLE-SQUERS (Louis Bobbe, prop. and mrs.): Taft Grand, Mass., Oct. 1-2. Providence, R. I., 14-18. Boston 19-23.

LITTLE MAGNETS (Providence): R. I., Oct. 2-7.

LONDON BELLES (Rose Sydel; J. H. Barnes, mrs.): Rochester, N. Y., Oct. 2-5. Toronto, Can., 9-14. Detroit, Mich., 16-21.

MALONEY'S IRISH VISITORS (Frank W. Nason, mrs.): So. Amboy, N. J., Oct. 3.

MINTY AND HEATH: Providence, R. I., Oct. 2-7.

METROPOLITAN BURLESQUERS: Easton, Pa., Oct. 2-3.

NIGHT OWLS: Buffalo, N. Y., Oct. 2-7.

NIGHT OWLS (No. 2): Alexandria, Ind., Oct. 3. Anderson 4. Greenville 5. Bismarck, N. D., 9-14. Nashville, Tenn., 16, 17. Jackson 18.

ON TOOKERS' ISLAND: New York city Oct. 2-7.

ONCE IN A MIST (Rouleau): Eugene, Oregon, 1-2.

PEPPERMINT WHISKEY: New York city Oct. 2-7.

## TELEGRAPHIC NEWS

CHICAGO.

Bills of the Week—Hall Returns After Receiving Dewey—Theatre Talk.

(Special to The Mirror.)

CHICAGO, Oct. 2.

“Back among the old folks again!” It is my impression that George Dewey is starring in The Star Spangled Banner at the Columbia and that T. Roosevelt is at the Grand, but that is probably because I have just returned from your town and have scarcely been able to get a line of current news concerning these.

At the Auditorium, Alcott is still drawing well, and the New Orleans Olympia, Clegg is playing a little, and the new which will be seen on Nov. 1. —Nansen's Little Big Top production of tiny's maceration, The Great Hunt.

—Nansen is to know Miss Allen at Powers and we are waiting for Louis.

Lord and Lady Algy had its Chicago premier at the Columbia to-night, and Jessie Millward and William Faversham made hits. Joseph Whelock's clever son, “Jap,” joined the company here and repeated his New York success.

Lord and Lady Algy is to be followed by His Excellency the Governor.

Ernest Hastings is here to join the stock at the Bearborn, which by the way, is giving The Dancing Girl this week.

The Beggar Student is the bill this week at the Studenaker, and the Castle Square Opera company will follow it with The Gondoliers. Business continues large.

Richard Head had an excellent week at the Grand Opera House in His Father's Boy, and he is followed to-night by a revival of Arizona, one of the best plays of the year. Richard Mansfield comes next in Cyrano de Bergerac.

“Punch” Wheeler did not go to New York last week. Regards to G. Dewey.

The stock at Hopkins' follow Camille this week with The Two Orphans.

At the Lyric yesterday Paul Gilmore in The Musketeers succeeded J. K. Emmet and Lottie Gibson, who took Fritz in A Mad House over to the Academy of Music, and from the Academy Eddie Girard went up to the Alhambra with Natural Gas, following A Rag-Time Reception.

A big audience gathered at the Auditorium to-night to see A Female Drummer, which is there for the policemen's benefit.

Katie Putnam, in A Texas Steer, followed Who is Who at the Great Northern yesterday.

Please excuse haste and a bad pen. I am preparing an essay on New York, which I will submit next week.

“Biff” Hall.

PHILADELPHIA.

The Children of the Ghetto—Fire Destroys Evil Eye Scenery—Gossip.

(Special to The Mirror.)

PHILADELPHIA, Oct. 2.

This week there is a change of stars and combinations in every theatre in the Quaker City, and to judge from the openings we are to have a successful week all around. The real novelty is at the Walnut Street Theatre, where the Zang will play, The Children of the Ghetto, opened to a large house for a two weeks' engagement. Much interest is taken in this production. It is beautifully staged and is presented by a great cast. The Rounders Oct. 16.

Julia Marlowe met with a rousing reception this evening, it being the inauguration of her two weeks' engagement. Collette will be the bill until Oct. 19, when she will present for the first time Clyde Fitch's play, Barbara Frietchie. Francis Wilson in Cyrano de Bergerac will be the next attraction.

Mr. and Mrs. Kendal are here awaiting the arrival of their company. They will begin their American tour Oct. 9 at the Chestnut Street Opera House in The Elder Miss Blossom.

The Moth and the Flame, with Herbert Kelcey and Elsie Shannon in the leading roles, fills in the gap at the Chestnut Street Opera House, preparatory to Mr. and Mrs. Kendal opening Oct. 9. Anna Held Oct. 23.

Professor Kellar, magician, is at the Chestnut Street Theatre this week with a new programme of illusions. He is assisted by Mrs. Kellar, who is a general favorite here. May Irwin in Sister Mary comes here Oct. 9, this being her first appearance at this theatre. Because She Loved Him So follows May Irwin Oct. 23.

Creston Clarke, supported by Adelaide Prince and a strong company, appear for the week at the Park Theatre. They opened to a crowded house in The Ragged Cavalier, and will present other plays during their engagement. Dolan and Lepharr in A High Toned Burglar Oct. 9.

A disastrous fire on the evening of Sept. 30 destroyed, in a storage warehouse in this city, all the scenery, properties and stage costumes of Charles H. Yale's Twelve Temptations; also the superfluous scenery and properties that were this season cut out of The Evil Eye and The Devil's Auction. The loss is said to be \$20,000 and is covered by insurance. The scenery and the fire engine of The Still Alarm were also stored here and were destroyed. Charles H. Yale is now residing in this city and lately has spent large sums in repainting the destroyed property.

The Auditorium this week presents Hyde's Comedians in one of the best entertainments of the season, far surpassing all previous efforts of this combination. The programme is of a high standard, introducing the favorite Helen Mora, Arthur Dunn and Clara Bell Jerome, Willard Simms and Jennie Gough, Al Leech and Three Blossoms, Three Fortuni Brothers, Charles Galetti and his monkeys, Jules Jordan, and Ben Weich. Every act received an encore. House crowded and everybody pleased. Weber and Fields' Hurly Burly Oct. 9.

The Durban-Sheeler Stock company at the Girard Avenue Theatre gives a creditable performance of The Wife, with handsome scenic effects. Every member of the cast adds to the success, and this evening the house is crowded with a delighted audience. Next week, Monte-Cristo.

The Fool's Revenge at Forepaugh's Theatre is a great drawing card. George Leacock as Bertuccio is ably supported by John J. Farrell and the talented company. John Martin's Secret week of Oct. 9.

The National Export Exposition is now getting in fair shape. The Fritz Scheel Orchestra is the musical attraction this week, to be followed Oct. 9 by the United States Marine Band.

The Standard Theatre, with Jernon's Stock company, presents Kidnapped for week. The vaudeville features of the acts include the Tyron Sisters.

Devil's Island, a big scenic production, introducing Vera de Noe, Arthur D. Hall, Frank Beresford, Cora Macy, Polly Stockwell, Elma Gillette, Mary Mullin, Cora Carmichael, Ella Schaper, Leander Blanden, Arthur Sprague, Will Clark, Harry Markham, Harry Lester, Lew McCor, Tom Ewald, Frank Surles, James Duffy, Harry Matthews, Fred Thomasson, Will Thompson, and Ethel Brandon, constitute a good drawing card this week at the National Theatre. It is full of stirring situations and at the present time attracting general attention. A Trip to Town Oct. 9.

Through the Brookers, with Maud Banks in the leading part and a fair dramatic cast, bills in the week at the Peoples' Theatre. Rose Coghlan in The White Heather Oct. 9.

The Boston Symphony Orchestra will this season give two weeks of five concerts each, and have secured the Academy of Music for the following dates: Nov. 6, 11, Jan. 11, 15, Jan. 18, 22, Feb. 1, 24, March 1, 15.

Leontine's Minstrels continue at the Eleventh Street Opera House with entire change of our

Menagerie of Lions. Art Columbia and the 4th Army's Circus are to follow.

—The new production of The Devil's Invisible is underlined.

The White Heather, with Rose Coghlan in her original part of Lady Janet, is the bill at the Academy of Music. Miss Coghlan received a warm welcome. John F. Leonard in The Two Jolly Rovers next.

The excellent production of The Winter's Tale by the James Kidder Handel company last week was the first presentation of the play here since the week of March 4, 1889, when Mary Anderson of Albany's Grand Opera House practically broke

down last week, is the sole owner of the Walnut Street Theatre, in this city. In the near future there is a likelihood of three theatres being offered at public sale. Nothing new regarding the Arch Street Theatre.

The Battle of Manila, cyclorama, continues to fair business.

Everybody is speaking of the wonderful success at the Grand Opera House, where the change to fashionable vaudeville has captured our best society. The immense building is crowded every evening. The features this week are Louise Beaudet, Flo Irwin and Company in The Gay Miss Con, Patrice and Company in Edna's Ghost, Della Rocca, Leonidas' cat and dog entertainment for second week, Troubadour Trio, Catharine Camp, Barnes and Sisson, Conroy and McDonald, Three Sisters Dunbar, Abaco Brothers, and the Wilson Family of four in The Coon Suite. Next week, Marie Dressler.

Keith's Theatre by liberal management has gained the good will of the press and public, and the weekly change of novelties is hailed with pleasure and delight by the large and steady clientele. Programme for week of Oct. 2 introduces Mr. and Mrs. Edwin Milton Boyle, presenting for their second week The Highball Family; Melville and Stetson, Bobby Taylor; Trovollo, ventriloquist; Omnia Trio, acrobats; Snyder and Buckley, Newhouse and Ward, Peck and Kellar, Kennedy and Quartrelli, Crohins and St. Alva, James A. Dunn, Miles and Nitrum, Deaves, Royal Marionettes, and the ever popular biograph.

S. FERNBERGER.

BOSTON.

Richard Mansfield Begins His Tour—Plays Present and to Come.

(Special to The Mirror.)

BOSTON, Oct. 2.

Richard Mansfield began his tour at the Hollis to-night, presenting Cyrano de Bergerac before the finest audience of the season. Mr. Mansfield played superbly and was ably supported.

Julia Arthur had the Park closed to-night for a final dress rehearsal of More than Queen.

The Cuckoo opened a stay of two weeks at the Museum, presenting Joseph Holland and Amelia Bingham at the head of the company, while Neille Butler, a Boston girl, came in for her share of favor.

The Governor of Kentucky, at the Castle Square to-night, showed the stock in W. H. Crane's old play. It will be followed next week by Uncle Tom's Cabin—the Harkins-Barbour version.

Jack and the Beanstalk opened its first Boston engagement at popular prices at the Grand Opera House to-night.

The Bostonians opened their annual engagement at the Boston, presenting The Serenade, with Marcia Van Dreser in the part formerly played by Jessie Bartlett Davis. Robin Hood and Rob Roy will be given later.

Way Down East continues to do well at the Tremont, but its run is limited to two weeks after this.

Joseph Callahan presents Faust at the Bowdoin Square this week, supported by the stock. The other half of the stock is at the Grand Dame, presenting Escaped from Sing Sing with Lorimer Jeonstone in Dominick Murray's old part.

Boston has had an illustration of the tendency to do without mention of the supporting members of the companies. Julia Arthur and Richard Mansfield have not given in advance the names of any of their supporting actors, and Jack and the Beanstalk did not mention a single individual in the cast, leaving it to be inferred that it was the same as last year.

The Food Fair at Mechanics' Building was opened to-day and for four weeks it will be a rival of the theatres. Band concerts will be features, and among those booked are Sousa's and Dan Godfrey's.

In the lobby of the Castle Square is a letter from Dewey to a little Boston girl, thanking her for the Dewey souvenir spoon given away at this house last year, and one of which she sent to him.

G. E. Lathrop was in New York last week to see the Dewey parade.

Charles Frederic Nirdlinger has been in town to see the rehearsals of More than Queen.

Manager John B. Schoeffel of the Tremont, has been confined to his bed at his home at Manchester-by-the-Sea by an attack of pleurisy. He is rapidly recovering.

H. C. Barnabee is going to play a London engagement at the close of The Bostonians' season. He may take an American company and play Robin Hood.

Lillian Lawrence's “chain” letter for the Emergency Hospital, to which I referred last week, has been so successful that all the money coming in this way will be turned over to a Little Lawrence Ward, in which actors either travelling or stopping in Boston may receive free treatment in the case of an accident or sudden illness.

C. Blanche Rice has gone to Cincinnati to take an important position in stock there.

Paul Wilstach will start for Chicago to-morrow after seeing Richard Mansfield's first performance in Cyrano de Bergerac.

C. G. Alexander, head usher at the Castle Square, is back again after three weeks in the mountains.

It is quite probable that John Blair will repeat his subscription series of plays in this city after their New York hearing.

Mabel Dixey, now studying in New York, has been visiting relatives in this city.

Lindsay Morison, as Silas Prescott, made one of the hits of the revival of Sue at the Castle Square.

A crazy man came on from Maine last week with a story that Della Fox had been murdered in New York, her body burned, and he was hunting for the murderer. The police gasped when he told them the story, and then began an investigation as to his sanity.

E. M. Holland, Joseph Kilgour, and Eliza Proctor Otis and her mother were guests of The Playgoers' Club at their last monthly dinner.

JAY BENTON.

WASHINGTON.

Dewey the Star Attraction—Lafayette Square's Improvements—Plays of the Week.

(Special to The Mirror.)

WASHINGTON, Oct. 2.

This is Dewey night, and the line of march is packed with the multitude to witness the parade in honor of the welcome home to the capital of the hero of Manila. The theatres were practically deserted early in the evening, but filled up later.

James O'Neill is the potent attraction at the Columbia Theatre, in the Liebler Company's big production of The Musketeers. The advance sale indicates a big week, and Mr. O'Neill as D'Artagnan gives a fine performance and the company in support is large and capable. Herbert Kelcey and Elsie Shannon will follow.

Because She Loved Him So, with J. E. Dodson in his charming impersonation of John Weatherby, assisted by Kate Meek, Annie Irish, and an excellent company, is the National Theatre's offering for the week. At the White Horse Tavern next week.

Harrison J. Wolfe is at the Lafayette Square Theatre this week, opening to-night in the Corsican Brothers, in which the star appears in a pleasing light in the dual role of Fabian and Louis Di Franchi. Corinne Parker, a talented Washington actress, heads a capable supporting company. David Garrick and Hamlet will be given during the engagement. The first production of The Star Invisible is underlined.

The White Heather, with Rose Coghlan in her original part of Lady Janet, is the bill at the Academy of Music. Miss Coghlan received a warm welcome. John F. Leonard in The Two Jolly Rovers next.

The excellent production of The Winter's Tale by the James Kidder Handel company last week was the first presentation of the play here since the week of March 4, 1889, when Mary Anderson of Albany's Grand Opera House practically broke

farewell to the stage. Miss Anderson was taken ill with nervous prostration during the performance on March 8, and the theatre was closed for the remainder of the engagement. The next previous production of The Winter's Tale was at Ford's Opera House, now the Bijou Theatre, the week of Nov. 5, 1883, by Rose Eyttinge and Cyril Scarle. Miss Eyttinge appeared as Queen Hermione, Mr. Scarle as King Leontes, Daniel Hart as Autolycus, and Georgia Knowlton as Perdita.

The dressing rooms of the Lafayette Square Theatre are now in a completed condition and show that Manager F. H. Painter's intention is to make his house as comfortable as possible for the players. All the rooms are newly painted and tiled, have marble washstands with running hot and cold water, and are heated by steam. They are all lighted by electricity and furnished with new tables, chairs and plate glass mirrors. An automatic elevator runs to the different floors.

The Critic, “printed in the interests of the theatre, not theatre managers,” containing a nine-line criticism of the opening plays at the different theatres, and telling the truth, whether favorable or otherwise, and edited by Channing Pollock, made its first appearance last Tuesday.

Willard Holcomb, dramatic editor and critic of the Post for several years past, shortly will sever his connection with that paper, to take charge of the press work of the Liebler Company.

George W. Denham, who has been summering here at the Busy Bee's resort at Four Mile Run, Va., left last week to join Joseph Jefferson. He will play David in The Rivals and Cockleton in The Cricket on the Hearth.

JOHN T. WARRE.

ST. LOUIS.

Shenandoah at the Olympia—At Other Theatres—Timely Items.

(Special to The Mirror.)

ST. LOUIS, Oct. 2.

Shenandoah opened at the Olympia Theatre last night. The play never has been produced on such a pretentious and elaborate scale. The cast is a fine one.

Ward and Vokes presented The Floor Walkers before a big audience at the Century last night. They made a big hit from the start. Ward and Vokes' new edition of their Percy and Harold specialty was particularly entertaining. They have a good company.

At the Hopkins Imperial yesterday before crowded audiences the stock company presented The Streets of New York in a thoroughly adequate manner. The old favorites all have a firm grasp upon the popular favor, and the new leaders, Hubert Bosworth and Lizzie Hudson, editor, are quickly winning their spurs. A dual bill is being presented this week, The Open Gate and Incog, and is highly appreciated.

The Walnut had two packed houses yesterday to see the latest farce comedy, A Bell Boy. A company of capable comedians gave the funny situations abundance of snap and were heartily applauded. The actors are John D. Gilbert, John Gilroy, Joseph L. Tracy, Harry Carter, Harry B. Norman, Anna Clay, Ada Rich Collette, Vera Markle, Walter Van Allen, Tom Springer, R. J. Rail, Marks Smith, and the Transatlantic Quartette. Primrose and Deckstader's Minstrels will follow.

The White Slave is again the bill at Heuck's, where it received the time honored approbation at the Sunday performance yesterday.

The Forepaugh Sells Circus will be here Oct. 9, 10.

Last Thursday night was the occasion of a unique occurrence at the Grand. The performance was The Jolly Musketeer by the Jefferson de Angelis Opera company, and the management decided to celebrate the return of Admiral Dewey. Accordingly a local band composed an ode for the event which was sung by the entire company, and the comedians manufactured gags galore apropos of the evening. The names of every one in the audience were secured, and after being engrossed on a beautifully decorated punch bowl address of welcome will be sent to the Admiral. The programme was carried out amid an enthusiastic wave of patriotism.

The employees of the Ludlow Lagoon had a rousing benefit yesterday.

FLORENCE ROCKWELL.





# THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JAN. 4, 1879.

The Organ of the American Theatrical Profession  
1432 BROADWAY, COR. FORTIETH STREETHARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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Entered at the New York Post Office as Second-Class Matter.

NEW YORK - - - - OCTOBER 7, 1899.

## Largest Dramatic Circulation in the World.

DURING the past week the Rialto, crowded with thousands of sightseers from that mysterious country known as "out of town," has presented an unusual appearance to the regular habitués, who look upon this part of New York's greatest thoroughfare as their particular domain. The metropolitan actor-folk were jostled and elbowed by the private citizens of towns remote, and the most noticeable thing about the strangely assorted multitude was that town men and country men were very much alike in dress, speech, and deportment. This fact might be considered with profit by those managers and actors who consider the dwellers of the smaller towns merely as bumpkins to be drawn to the theatres by glaring posters describing plays in which the better part of the rural population takes no greater interest than the better part of the metropolitan population.

AMERICAN tourists to Stratford-on-Avon hereafter will miss the quaint dame who for seventy years has been the custodian of the cottage that tradition has described as the home of ANNE HATHAWAY, the wife of SHAKESPEARE. Mrs. BAKER, this ancient custodian, died on Sept. 24 from the effects of an accidental fall. It may, perhaps, interest those persons that periodically declare that SHAKESPEARE is dead as a dramatist in the face of the success of every dignified presentation of his plays to know that during the past year more than ten thousand tourists paid for admission to the ANNE HATHAWAY cottage at Stratford, and that in fact the number of pilgrims to this place increases from year to year, and that every relic of the poet or of those related to him gains new interest as time wears on.

A RECENT severe thunderstorm in Paris extinguished most of the lights of the city, and many of the theatres were in darkness, until candles and other ancient devices were brought into requisition. A cablegram in a New York newspaper, which told of the embarrassments in the theatres, noted that the audience that was "enjoying" a characteristic French farce at the Nouveautés, that is now running in this city, laughed the louder while the darkness lasted. No doubt the period of darkness added to its suggestiveness. It would be a good thing if the dirty episode that is presumed to give this particular farce value were regularly acted in the dark here.

IN a London letter published in this city on Sunday, CLEMENT SCOTT, among other things, noted signs of a revival of the stock company in England. There is no such set of conditions in that country as that which led to the revival of stock companies in this country, but from all accounts the theatres in England are not notably prosperous, and the stock company may be looked to as a possible reviver of dramatic prosperity. In the meantime there is less merriment at the expense of stock companies here than there was a year or two ago.

## THE CHEAPENING SYSTEM.

AN English actor of strong character who has made his professional home in this country for several years—he may now, in fact, be called an American actor—recently returned from a visit to London during which he made a study of theatrical conditions in Great Britain, and from that study he spoke pessimistically of the prospects of the profession in that country.

"The mercantile or trade idea," said he, "is dominant in English theatricals outside of the few prominent actor managers who have done so much to maintain and advance the dignity of the English theatre. Touring managers the managers that supply the greater part of the amusements of the English provinces have fallen into the error of cheapening their productions. There is a veritable army of amateurs—many of them persons that boast high family and social connections—knocking at the doors of the theatre, and unfortunately the class of managers I have specified have of late recruited their companies from the ranks of these incompetents, to the exclusion of trained actors who heretofore have made up the touring companies.

"The result of this unwise recruiting," continued the actor, "is seen in the unfortunate condition of the capable actors who thus have been crowded out of their legitimate avenues, and who perform must accept employment when they can get it at greatly reduced salaries, because your amateur or novice in many cases is able to and will go with a company for a very small salary or no salary at all, his sole aim being to 'become an actor.'"

Truly, if this be so, the profession in England is in a bad way; but this system of replacing competent players with incompetents never can succeed, and the very managers who adopt this means of reducing expenses in the hope of increasing profits will in the end be the sorriest sufferers from it. In fact, from THE MIRROR's reading of the reports of provincial theatres in England in the London dramatic newspapers, it is apparent that outlying towns already have begun to rebuke the system by withholding patronage from companies not vouchsafed for and on their faces competent. Managers in England, America, or elsewhere, that assume that the theatre public can easily be imposed upon, sooner or later so discredit their own operations that they are forced out of business; and it is much easier for a theatrical manager to begin at the beginning and build up a reputation for reliability than it is for a manager to re-establish himself after he has once broken faith with or imposed upon the public. These business aberrations always provoke their own punishment.

IN a recent number of the New York *Herald* there appeared a statement that "a first-class theatrical company, when on tour, carries between six and eight hundred tons of scenery, costumes, and other property." A carload of theatre scenery barely averages ten tons. Thus, if we take the minimum of the *Herald*'s statement, "a first-class theatrical company" would have a baggage train of sixty cars. It is a pity that with all the sensationalism about the theatre certain newspapers indulge in they cannot be plausible or reasonable even when making statements that on their face appear to be matter-of-fact.

THE artistic side of vaudeville is developing amazingly. There are now at least three prominent players in that branch of the profession that carry complete settings and properties for their "acts." The extra expense incurred is gladly met by progressive vaudeville managers, who are wise enough to see that anything in the way of novelty brings substantial returns to the box-office and gives added pleasure to patrons.

UPON two occasions last week persons that considered the theatre a suitable place for rowdyism were rebuked summarily by the players whose performances they interrupted. There is no reason why boorishness should be tolerated in a theatre any more than in a church. A public reprimand is perhaps the best punishment that can be administered to rowdies that offend in this respect, and it cannot be too severe.

LAST week THE MIRROR began publication of a new series of caricatures that will be continued occasionally throughout the season. They will be drawn by ERNEST HASKELL, whose clever work needs no special word here, and whose first contribution to the series foretells the value of those to follow.

## PERSONAL.



## A SHAKESPEARE BOOK IN NOVA SCOTIA.

Everett King, who is now in town, un-  
earthed last season, while touring the Maritime  
Provinces, a copy of "Plutarch's Lives" which  
bears evidence that it was the volume owned  
and used by William Shakespeare. The book  
is the property of George W. Godard, of  
Bridgewater, N. S., and Mr. King made several  
offers to purchase it, but the owner says  
that it is not for sale. It is of the first edition  
of Plutarch issued by Thomas North and  
printed by Thomas Vantrollier and John  
Wright, London, in 1579. In a letter to Mr.  
King Mr. Godard says:

"The New York Times Saturday Review  
says that 'the seventh signature of Shake-  
speare, if it is to be classed as genuine, is in  
North's "Plutarch's Lives," 1603, now owned  
by the Boston Public Library.' That signature  
is not attached to the pages of the book, but  
is found on a scrap of parchment used as  
a filler in binding, while in my book it is written  
at the top of the page that bears the address  
to Queen Elizabeth. I do not pretend to  
be certain that the signature is that of Shake-  
speare, but I cannot see why it might not be  
so, nor why the one in Boston might not be  
genuine."

"It is conceded, I believe, that Shakespeare  
was not strong in the classics, yet he wrote  
Coriolanus, Julius Caesar, Antony and Cleo-  
patra, and the rest. What place more likely  
to find the signature than in Plutarch? As he  
had to have publishers, Shakespeare might well  
have given them a note for a 'hundred and  
twenty pounds,' and it might have been used  
as a filler in binding a later edition than mine.  
Shakespeare died in 1616. He was more likely  
to have used the edition of 1579 than that of  
1603. The book has been in the possession of  
Mrs. Godard's family for at least a century."

## QUESTIONS ANSWERED.

No replies by mail. No attention paid to anonymous,  
impertinent or irrelevant questions. No private addresses  
furnished. Letters addressed to members of the profession  
on file of THE MIRROR will be forwarded.

R. Hammond, La.: La Crosse, Wis., Oct. 27.  
G. V. R.: Write to George W. Lederer, the  
Casino, New York city.

H. W., Chicago: Frank Mayo died on June 8, 1896.

B. L., Boston: Yes, Julia Arthur was once a  
member of Lizzie Evans' company.

M. H., Cleveland: Joseph Murphy, we believe,  
intends to tour again this season.

N. W., Brooklyn: It might be wise to secure  
a position in the office of a reliable manager.

E. M. R., New Bedford, Mass.: Franklin  
Ritchie is with Sowing the Wind.

H. J., Henderson, Ky.: Write to Hoyt and Mc-  
Kee, Madison Square Theatre, New York.

J. D. S., Los Angeles, Calif.: The sum paid as  
royalty is entirely a matter of arrangement.  
There is no custom or rule about it.

ARMY, Seattle; C. E., Louisville, and J. H.,  
Chicago: THE MIRROR's roster gives the names  
and companies of players whose whereabouts are  
known to THE MIRROR.

W. L. A., Columbus, Ohio: Your question is in-  
definite. There are circuits in every class of  
amusement houses and the sort meant is not  
made clear.

J. S., Erie, Pa.: A copyright may be renewed  
for fourteen years more than the original period.  
The Librarian of Congress at Washington should  
be able to tell you whether copyright has ex-  
pired on the play mentioned.

J. P. M., Cincinnati: Lilla Vane has been as-  
sociated with prominent companies for the past  
fifteen years. She appeared in this city at the  
New York Theatre on March 24, 1884, as Vic-  
tore Latrade in *Her Sacrifice*.

E. G., Springfield, Mass.: 1. The word ghetto  
means Jews' quarter. The first actual ghetto  
was founded by Paul IV, in Rome, and any Jew  
found outside this colony after certain hours  
was seized and brought before the tribunal. 2. The  
Harlem Opera House in this city was opened on  
Sept. 30, 1889, with *The Wife*, presented not  
by the original cast, but by a touring company  
including Boyd Putnam, Henry Herman, S. Miller  
Kent, Henry Talbot, Thomas H. Burns, Stan-  
ley Kignoid, A. W. Gregory, Mrs. Berlin, Gibbs,  
Frances Gauot, Ethel Greenhank, Etta Hawkins,  
Eliza Logan, and Olive Dunton. 3. The name  
as pronounced correctly rhymes with the word  
*dear*. 4. There is no absolute authority in pro-  
nunciation. The leading dictionaries set up dif-  
fering standards, and time and custom work  
many changes.

## SAID TO THE MIRROR.

H. STANLEY LEWIS: "Please contradict the  
statement that I have signed to manage Stetson's  
Uncle Tom's Cabin. Mr. Washburn engaged me  
early in the Summer, but kindly released me two  
months ago that I might accept an offer from  
Welsh Brothers, with whom I have been for  
three seasons."

E. S. BRIGHAM: "Your correspondent at Ches-  
ter, Pa., states that the Elroy Stock company  
played Blue Jeans there. The play was Blue  
Grass, to which we hold the Eastern rights."

## OBITUARY.

Mrs. Harry Childs, wife of the stage manager  
of The Sign of the Cross, lost her life in the  
wreck of the steamship *Scotsman* in the Straits  
of Belle Isle on Sept. 22. It was reported at  
first that all the company had been saved, but  
inter advices brought news of the death of Mrs.  
Childs.

Fred M. Macarty, father of Dorothy Morton,  
died at St. Louis, Mo., Sept. 25, after an illness  
of over a year. He was fifty-five years old. The  
funeral took place on Sept. 27. The remains  
were interred in St. Peter's Cemetery, St. Louis.

Mr. Richard Ranney, mother of Frank Ranney,  
assistant stage manager of the Castle  
Square Opera company in New York, died re-  
cently at Cambridge, Mass., of paralysis.

## BORN.

FULLER: A son, to Mr. and Mrs. L. J. Fuller  
(Mae Tunison), at Hull, Mass., on Sept. 24.

## Married.

CORR-GORMAN: James P. Corr and Eliza  
both Gorman, in New York City, Oct. 1.

MCALISTER-LYTLE: William McAlister and  
Jessie Lytle, at Franklin, Pa., on Sept. 23.

SMITH-BASSETT: At Chatham, N. Y., on  
Sept. 15, Charles A. Smith and Lucy E. Bas-  
sett.

WILLIAMSON-WEIR: J. C. Williamson and  
Mary Weir, in Australia.

## Died.

CHILDS: Mrs. Harry Childs, drowned in the  
Straits of Belle Isle, on Sept. 22.

RANNEY: Mrs. Richard Ranney, mother of  
Frank Ranney, at Cambridge, Mass., of paraly-  
sis.

MACARTY: Fred M. Macarty, father of Dorothy  
Morton, at St. Louis, Mo., Sept. 25, aged  
55 years.

MCDONALD: At San Francisco, Cal., James C.  
McDonald, formerly of New York city.

## PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from  
Sept. 1 to Sept. 7, 1899.

THE CIRCUIT PREACHER. By William D. Hall.  
FAUSTIAN. By Edith Carter Hope.

DES GROSSES KÖNIG'S REKURR VOLKSTHEM-  
MUSIK.

THE MAD VIOLINIST. By Frances Di Maria.

MAGDALENE OF FRANCE. By E. Hugh Fitzpat-  
rick.

THE MAN FROM ARIZONA. By S. D. MADDUX.

WAY DOWN EAST. By Little Blair Parker.

## THE USHER.



The vast crowd has come and gone, the forest of lumber has been removed from the line of march, and the Dewey celebration—a magnificent success with its turmoil of enthusiasm, is a thing of the past. Most of our managers are rubbing their eyes and wondering who was the monumental ass that originated the popular belief that Dewey was going to be a great thing for the metropolitan theatres.

As a matter of fact, with the exception of the Fifth Avenue, the Empire, Weber and Fields, one or two of the music halls, and the popular price playhouses, the theatres had disappointing receipts, in some cases (whisper it!) ghastly receipts.

If theatrical experience teaches anything, it teaches that great public concourses harm rather than help business. The majority of the multitude that visited New York last week were people who came for a free show and had no money to spend outside of railway transportation and living expenses. They spent their evenings inspecting the shop windows and decorations.

It is always the way, as has been proved during the great expositions and world's fairs; but managers continue to cherish the foolish delusion that the throngs that keep the local public away from the theatres will patronize the theatres, and probably they will continue to deceive themselves in this respect to the end of the chapter.

Creston Clarke writes regarding a reference in last week's issue to his father, the late John Sicker Clarke:

"In reading the notice, I see it says: 'His eyesight had grown dim, and he was somewhat deaf.' His eyesight was perfect and he had no need for glasses. As he read continuously, this fact only last summer caused me to comment on the strength of his vision. We compared sight and I was astonished to find that he could read as small print and at as great a distance as I could.

"He was somewhat deaf, but he had been so for years. It arose more from his deep thought and power of concentration than from any real physical ailment.

"When I left him in August he was in splendid health. I had never seen him better or stronger. We had talked over the possibility of his coming to America this October, and he said he might make the trip with his friend Clement Scott. I wanted him to make a short farewell appearance, especially in Philadelphia, where he had spent so much of his early career.

"I left him strong, full of life and apparent health. The cablegram announcing his death, which reached me last Monday, was a terrible shock. He died regretted by many a generous friend and a good father."

Howard Paul, who resides the greater part of the year in London and Paris, has come to New York for a few weeks' stay. During his sojourn he represents a foreign press association.

"Biff" Hall, The Mirror's Chicago representative, attended the Dewey celebration in the capacity of a delegate with Mayor Carter Harrison's party. Although his visit lasted but four days, Judge Hall managed to see the best of the new plays, besides witnessing all the ceremonies, naval and military.

When Julia Arthur declared for artistic and business independence last Spring she received widespread commendation from those that supported her determination was sincere and fixed.

Several contracts were made for her appearance in independent theatres this season, but these she will not fill. She has canceled them in order that she may again be pleasing in the sight of those against whose acts of injustice she rebelled a few months ago.

Miss Arthur's management announced that she will continue to wear the yoke, and incidentally sing mollifying poems to the institution that upset her Romeo and Juliet plans in Chicago and elsewhere last season!

Mrs. Langtry is writing her reminiscences. Phew!

If anybody requires optic evidence of the immense activity, energy and prosperity that now enlivens the American theatre world, let him but scan the advertising pages of THE MIRROR from week to week.

No better indicator of the condition of the theatres can be found than these columns upon

columns of business announcements that crowd the ample pages of the organ of the profession.

The crush of advertising during the past six months has been unprecedented in this journal's history. It means not only that THE MIRROR is the medium to which theatrical advertisers turn with entire confidence as to results, but it means also that the theatrical business is enjoying unwonted success.

## BEAUTY WANTED IN BUFFALO.

Roy Crandall, of the Publicity Committee of the Pan-American Exposition to be held in Buffalo in 1901, is trying to find out who are the two most beautiful women of the American stage, and he has written to dramatic editors all over the country to ask their opinions in this very delicate matter.

It came about like this: Raphael Beck, a Lockport artist, has made a design that the exposition committee has accepted as a sort of trade-mark, and a very charming design it is. As Mr. Crandall quite fittingly says: "Nothing could express more beautifully the idea of a binding together of the people of the North, Central and Southern divisions of the Western Hemisphere than Mr. Beck's picture, which shows the sweet-faced nymph of North America smiling a welcome as she looks down and extends a snowy arm across the Isthmus of Yucatan in greeting to her sister of the South, who seems eager to clasp the extended hand and do her share in the effort to bind together the North and South in the bonds of an all-American sisterhood."

The privilege of reproducing this design in plaster has been accorded to August Langenbahn, the sculptor, and he has suggested that "the two most beautiful women in the United States be secured to pose for the figures typifying North and South America," the one for the North to be a blonde, she for the South a brunette. So, what they want now in Buffalo is to find out just who are the two most beautiful women of the stage. Announcement will be made when a decision is reached.

## ANOTHER CASTLE SQUARE COMPANY.

Henry W. Savage, proprietor of the Castle Square Opera organizations in this city and in Chicago, has completed arrangements for establishing a third company in St. Louis. Negotiations have been in progress for the past month between Mr. Savage and Frank W. Gainee, manager of the St. Louis Exposition Music Hall, and last Thursday an agreement was entered into whereby the opera company will open their season on Nov. 6, and continue for an indefinite period.

The new company will be of the same standard as those at the American Theatre and the Studebaker in Chicago. The principals will be taken from these two organizations for the opening at St. Louis, and in the future the chief singers will appear in the three cities in rotation. A group of skilled choristers will be sent from the home theatre as a nucleus for the new chorus.

The Exposition Hall is admirably suited to the purpose for which it is now being prepared. It is in a convenient situation, seats thirty-five hundred, and has a stage upon which may be mounted the most elaborate productions. The operas will be sung in English, precisely as at the American Theatre, and the prices will be the same as those charged here and in Chicago.

## THE PRODUCTION OF THE LOBSTER.

Edgar Selden's new farce, The Lobster, was produced for the first time on any stage at the Eden Theatre, Paterson, N. J., Sept. 25, by Fisher and Carroll, and a company including Lawrence and Harrington, Wills and Barron, Helene Salinger, H. R. Hanlon, Sylvia Starr, Addie Sharp, Minnie Courtney, Vera Woods, D. C. Doran, Harry Werner, Charles E. Taylor, and Lillian Monroe, under the stage direction and management of the author. The farce, a humorous thrust at the suburban commuter, scored an instant and unusual success. Paterson is known as a three-night stand, yet The Lobster played an entire week to the largest business in the history of the Eden Theatre.

## NEW PLAYS AT THE IRVING PLACE.

Director Conried now has in rehearsal with his enlarged stock company a number of new plays that he secured while in Germany last summer. Maria Stuart will be repeated at the matines this week, but this evening (Tuesday) will see the production of Schöntan and Koppel Eiffeld's three-act comedy, Renaissance. The presentation will introduce here Mlle. Schröder and Leonardi, two new members of the company, and the play will continue until the end of the week. Among the dramas announced for early production are Das Recht auf sich selbst (The Law of Self), drama by Prince Wrede; Hans, by Max Dreyer, and Ernst von Wiedenbrück's King Henry.

## STUDYING SHAKESPEARE ON TOUR.

An idea that might well be imitated by other organizations has been introduced by the members of the company playing At the White Horse Tavern, who have formed a Shakespeare club. They meet twice a week at the theatre, and, under direction of Frederick Bond, give over the time to intelligent, careful study of the works of the Bard of Avon, reading the lines on the stage and going through action sufficient to offer an excellent notion of the business of the plays, each member reading from time to time various roles and becoming thereby familiar with them all. The club is now studying As You Like It.

## PRECOCITY IN BROOKLYN.

Mr. and Mrs. David Levy Robinson, of Brooklyn, are justly proud of their precocious daughter, Saidee, who at four months of age already has a bank account. On the day that she was born, her father, who is Percy G. Williams' business man, collected \$1,000 from a certain lottery, and the sum has been duly banked for Saidee.

## THE KENDALS ARRIVE.

Mr. and Mrs. W. H. Kendall, with their daughters, Margaret and Dorothy, arrived from London last Thursday and, after inspecting the city's gala decoration in honor of Admiral Dewey, they proceeded to Philadelphia, where they will open next Monday in The Elder Miss Blossom. The company will arrive this week by the steamship *Germanic*.

## SOUSA'S BAND HONORS DEWEY.

Sousa's Band, numbering 138 men, headed the great parade on Saturday in honor of Admiral George Dewey. This was John Philip Sousa's tribute to the hero of Manila, all the expenses of the organization for the day, amounting close to \$3,000, being personally borne by "the March King." The volume of sound as the big body of performers swept down Fifth Avenue playing Sousa's stirring marches was fairly inspiring. Mr. Sousa was in command of his great organization and received a continuous ovation. The drum major for the Dewey parade was Edward D. Hughes, United States Marine Corps, retired. On either side of the drum major marched two sailors from the *Olympia*, carrying blue silk guidons bearing the name "Sousa" embroidered in white silk. These jackies were especially detailed for this service by Lieutenant-Commander Calvocoresses. When Admiral Dewey drove past the band before the grand stand was reached he gave Mr. Sousa a friendly salute and wave of the hand in token of thanks for his compliment.

## A PATRIOTIC DEMONSTRATION.

On Saturday night at the Fifth Avenue Theatre, between the first and second acts of Becky Sharp, an unusual incident occurred. At the close of the orchestral selection, "The Battle of Waterloo," in the intermission, the English national anthem is played. The great audience, surcharged with patriotism of the Dewey celebration, mistook "God Save the Queen" for "America," the air of which is the same. One after another arose until the entire audience were standing. When the music ceased the applause and cheers were tremendous. Musical Director Hanau struck up "The Star Spangled Banner," and the entire assemblage sang it with the orchestra from the beginning to the end.

## JONAH AND THE WHALE PRODUCED.

Charles Bradley and Thomas Frost's farce-comedy, Jonah and the Whale, was produced at the Nesbitt Theatre, Wilkes-Barre, Pa., last evening, under management of Edward L. Bloom. The cast included J. Brandon Tynan, Arthur Larkin, Harold Irving, R. F. Sullivan, Ed P. Wilks, Frederick G. Lewis, Sidney Mansfield, Howard Morgan, Claude Gouraud, Philip Stiebel, Evelyn Carter, Esta Dean, and Isabelle Parker.

## THE STOCK COMPANIES.

The Meffert Stock company, under the management of Colonel William H. Meffert, began week of Sept. 18 its third season at the Temple Theatre, Louisville, Ky., with an elaborate production of The Charity Ball. Particular credit should be given to E. L. Duane, the stage director, not only for a remarkably smooth first performance, but for the artistic manner in which the play was staged and mounted. No handsomer settings for this play have ever been seen in Louisville, and the apparent ease of every one connected with the performance speaks well for the executive ability of the stage director. It is the consensus of opinion that Colonel Meffert has this season furnished the best stock organization yet seen in Louisville. James Brophy, as the Doctor, won immediate favor, and his further work will be awaited with interest. His quiet, dignified method and handsome appearance leave nothing to be desired. Louise Mitchell's rendition of Ann Cruger was most commendable. Miron Lettingwell presented a polished portrayal of Dick. James Cooper was an unctuous Judge Knox, and he was ably assisted by Ada Levick as Mrs. De Peyster. Robert McWade, Jr., and Edith Ward, as Alec and Bessie, made captivating comedy lovers. Esther Moore made a charming Phyllis Lee, and Effie Darling, who was pressed into service on short notice, made an admirable Angel. Frank Kendrick presented a clever character study as the old organist, Betts, while James A. Keane, Charles N. Lum, Little Harry Cusack, and others, rounded out an eminently satisfactory performance. During the season a number of exclusive plays and all the latest obtainable for stock purposes will be presented. An Enemy to the King is now in preparation. The Temple Theatre has been entirely redecorated and refurnished. Many improvements have been made on the stage, and no expense has been spared on either side of the curtain.

The Columbia Theatre Stock company, of Newark, gave a successful presentation of Alabama last week. H. Coulter Brinker was the Captain Davenport; Robert Neil, Raymond Page; Sedley Brown, Colonel Preston; Frank Richardson, Squire Tucker; Lionel Clark, Colonel Moberly; Ira Abell, Mrs. Page, Virginia Jackson, Carey Preston.

Managers Shen and Wilton, of Lothrop's Opera House, Worcester, Mass., have decided to devote that theatre to stock productions hereafter. All combinations booked have been canceled, and the theatre is now undergoing a thorough renovation. It will reopen in a few weeks with a first-class stock company.

A stock company has been organized for the Oakland Theatre, St. Louis. This house, formerly only a Summer theatre, has been transformed into a thoroughly equipped Winter play house, by its owner, Henry Gruen. J. B. Swoford is business manager of the company. Nellie Granville has joined the Oakland Theatre Stock company.

The stock company at the Empire Theatre, Buffalo, played The Senator's Daughter last week by permission of Lawrence B. McGill, owner of the play. It was the company's most successful production so far this season. The company's interpretation was pronounced most satisfactory in all respects. The work of Miss Shirley, the leading woman, was especially praised.

The stock season at the Pike Opera House opened last week with The Girl I Left Behind Me, the new as well as the old members of the company scoring pronounced successes. Hobart Bosworth, Lizzie Hudson Collier, Lilla Vale, Viola Rand, Messrs. Keenan, Stubbs, Maxwell, Wyzant, Stephen Butler, and Everard all were cordially commended. *Beowulf*, preceded by The Open Gate, is this week's bill.

C. Blanche Rice has joined the Pike Opera House Stock company, Cincinnati, to play in genuine roles. Miss Rice has just closed a special engagement with Blue Jeans. She won very favorable notices for her work in that play.

The press of Milwaukee has spoken very highly of Edwin T. Emery's Louis Pendal in Jim the Penman, with the Thanhouser Stock company.

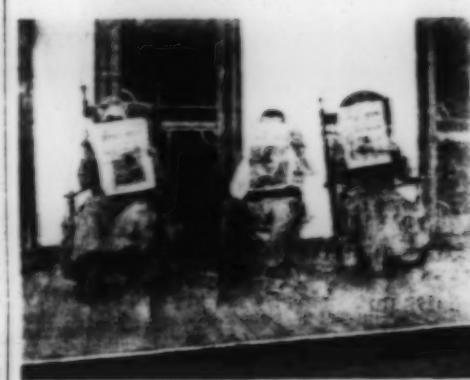
Mr. and Mrs. Osborne Scarle are in town, having closed with the Valentine Stock company.

Guy Bates Post has been engaged to play the leading heavy roles in the Shubert Stock company, Portland, Me.

Esther Lyon has been engaged by Walter S. Baldwin for the leads with his Grand Opera House Stock company, at New Orleans, La.

Ralph Stuart, the new leading man of the Murray Hill Theatre Stock company, has been highly complimented by the New York press for his performance of Jim Redburn in *In the Sun*, the initial bill.

## GOSSIP OF THE TOWN



Here are shown three deeply interested readers of THE MIRROR, Mrs. H. C. Cashman, Charles A. Loder, and Mrs. Loder, in the quiet of a vacation retreat.

The performance of The White Squadron, given on Saturday evening at the Metropolitan Opera House, for the Dewey Testimonial Fund, is said to have cleared \$5,000.

Hennessy Leroy, in *Other People's Money*, made a record last Tuesday at Bangor, Me. The company reached the city at 3 P. M. and the play began at 3:30, baggage being transferred, the company dressing and the stage being set in a half hour.

Signor Mancinelli arrived from Europe on Saturday. He is composing a new opera, *Paolo Francesco*, the libretto being by *Colautti*.

Charles E. Dittmar will arrive in New York from England on Nov. 1. The *Pixie Train* has been successful in England, where *The Captain's Mate* is soon to be produced. Mr. Dittmar has secured several English successes and has placed a valuable patent over there.

James P. Corr, of *The White Heather* company, and Elizabeth Gorman, a non-professional, were married at the Church of St. Francis Xavier, in this city, on Oct. 1. After the ceremony a wedding breakfast was given at the home of the bride's father. Henry Bagge acted as best man.

Tom Ricketts retires from the *Who Is Who* company this week.

David Henderson's *An Arabian Girl* company closed on Sept. 30.

Harry Bagge, who has successfully played the leading role, Lord Augus, in *The White Heather* since the beginning of the season, retired from that company last Saturday.

A meeting of the Edwin Forrest Lodge, Actors' Order of Friendship, was held on last Sunday afternoon and was very well attended. The new by-laws, which were drafted by an especially appointed committee, were discussed and adopted. James A. Herne, who is a new member of the order, received the second degree. Resolutions in reference to the death of Robert F. McClannin were passed, and considerable routine business was disposed of.

The Brooks Hypnotic company was organized at Nevada, Mo., Sept. 15, with W. M. Corwin as manager, and Earl H. Davis, advance agent. Prof. C. Wesson Brooks, hypnotist, heads the company. The Weltner Quartette also has been signed.

J. F. Blumenberg, formerly *MIRROR* correspondent at Martin's Ferry, O., has leased the Star Theatre in that city, and opened his season on Sept. 23, with *A Child of the South*, to large business.

Maud Sinclair, of the Waite Comedy company, while in New York recently was coming in Eighth Avenue in a hansom cab when the horse took fright and ran away, colliding with an electric car, but Miss Sinclair, by rare presence of mind, retained her place in the cab and escaped without injury.

Katherine Germaine will appear in the title-role of *The Geisha* this season, opening Oct. 23. All the special scenery and elaborate accessories used in the *Daly* production will be used, and a strong company is rehearsing. Miss Germaine will be happily placed in the part of O Mimoso San. A new opera is being written for Miss Germaine, in which she will appear later in the season, probably about Feb. 1.

Helen Young wishes to contradict a report that she has signed with a new company soon to take the road. She will remain with *Other People's Money*.

Gertrude Norris, playing the light comedy lead in *On the Stroke of Twelve*, received many handsome floral tributes in Detroit last Tuesday.

Frank C. ("Fritz") Thayer returned to town last week, after a trip to the Pacific Coast.

Edith Kenward will arrive next week from Europe.

Alexandra Viarda caused the arrest of John Bieck in Brooklyn last week, charging him with stealing a play manuscript valued at \$2,000.

Charlotte Winnett went last week to Memphis to rejoin Jacob Litt's *In Old Kentucky* company, with which she has been associated during the past two seasons.

Thomas H. Davis intends to send out a second company to play *The Irish Alderman*.

At the meeting of the Professional Women's League yesterday, Mrs. T. S. Johnson, president of the National Council of Women, gave a talk on the recent *Woman's Club* in London.

Edwin Forrest Lodge, No. 2, A. O. O. F., met on Sunday and transacted important business relating to the by-laws.

G. Stuart Brodbeck has made a hit as Captain Cyprane Streathfield, the comedy lead in *The Sporting Duchess*.

J. H. Decker is in town for a few days in connection with business of *Primrose* and *Dickstader*. He states that they played all records in Pittsburgh last week, and played two weeks to large business in Chicago, where heretofore their engagement has been but for one week.

Harry E. Fillmore, who was formerly prominently connected with theatres in St. Louis, was in the city last week in the uniform of a Texas cavalryman. While recuperating in that State from illness he suffered for the Spanish war, and the hardships of the San Jacinto campaign aggravated his ailment. Although he is now in better health, and proposes again to become associated with engagements.



## THE FOREIGN STAGE.

## GAWAIN'S GOSSIP.

Hearts are Trumps—King John Revived—The Moonlight Blossom Falls.

(Special Correspondence of *The Mirror*.)

London, Sept. 23.

Last Saturday, Manager Arthur Collins produced Cecil Raleigh's new Drury Lane drama with the old title, *Hearts are Trumps*, a gigantic success.

The story revolves around the struggles of a lone society woman, who is left to earn sufficient to keep her in a decent position. The first big effect comes with the Royal Academy scene, where, amid a crowd of gorgeously dressed society folk, the aforesaid hard-pressed woman, who has lost money heavily at cards, sees among the pictures a study from the nude, which evidently had her own daughter as sitter for the "allegory." This arrangement is, as in several other plays that can be named, a plot of one of the villains, who suborns an artist to paint a nude trunk to the head of the innocent heroine, who has rejected the suborned's suit. When the startled mother sees the picture, she takes the toy scissors hanging at her châtelaine and hacks the picture into shreds.

Then the perplexed mother invests a borrowed thousand or two in a gilt-edged West End millinery business, and not only finds all that one of her society associates snubs her with haughty scorn, but is also promptly sold up by the creditors of the partial old minx who inveigled her into buying the business. The poor woman on entering a busy West End variety theatre one evening, with her one faithful society friend, is again startled: This time she finds her daughter posing in tights on the stage as an "extra turn." The poor girl who, after much poverty that her mother knows not of, has been persuaded to try this profession by a grammarless, but good-hearted music-hall "singer," swoons upon the stage and the wonderfully realistic music-hall is shaken to its foundations by the hooting and yelling of the real live audience. I sat this week among the engaged audience in this mock music-hall, and I assure you that I thought I was in the *Tivoli* itself, and quite forgot that I was helping to form an audience for the real audience to gaze upon.

The biggest thing in *Hearts are Trumps*, however, is the last scene of all, which gives a view of the terrible Alp La Dent Blanche. The chief villain, a grasping money-lender and financier, has lured the heroine to these fearsome heights in order to get her killed for the money for which she has been insured. He is about to fulfil his hellish purpose, when the sub-villain, now repentant for having painted that nude trunk to her portrait, and having learned to love her, intervenes and gives his life to save her, cutting himself away from her rope and dropping down, down, down in the terrible yawning chasm, just as the girl's lover, an athletic young person, swings on a rope across the chasm and snatches the girl from her perilous pitch. At that moment a convenient Avalanche comes along and sweeps the villainous money-lender and would-be murderer from the topmost height into the awful abyss. There's a situation to bring down your curtain with.

The arrangement of this scene, apparently so dangerous to all concerned, is a triumph of scenic art. Even when you examine it from the stage and climb about it as I did, it looks real enough to make you shudderingly yearn to go home. Its effect from the front, even as the scene starts, is to make the audience shiver with cold, and its climax fills them with horror. The acting is for the most part good. Violet Vanbrugh (Mrs. Arthur Bournier) as the perplexed mother, the part originally intended for Ada Edith Cooper Cliffe as the parson's lover, William Peeverus as the artist villain, E. Pincham as the financial ditz, Louis Moodie as the heroine, and Georges Durmmond as the wicked milliner, all scored. The booking for this new and expensive play is the biggest known at this ancient playhouse within the memory of living playgoers.

Our next enormous production came on Wednesday, with Beerböhm Tree's presentation of *King John*. It is sufficient for Mumen readers to know that Tree has arranged this play in three acts, thus certainly helping to make the story clearer than Shakespeare did in the play he based upon an old time rhymed metadrama. By this arrangement the play is made to revolve around young Prince Arthur and his wrongs.

In setting this forth Beerböhm Tree has given us a mise-en-scene so magnificent and yet so realistic that kind friends in front set up and exude astonishment and admiration from every pore. The old English palaces and abbeys, the French cities and war pavilions, the battle-fields and the battles themselves are reproduced with nearly startling effect. Tree's King John, a part he once filled in, is now a fine, subtle, powerful impersonation, his plotting the mirror of Arthur with Hubert, his repudiation having dropped any innuendo whatever concerning that foul conspiracy, and his subsequent death amid the ruins of his power, are bits of acting that linger long in the memory. Julia Neilson as Constance, William Madison as the French King, Louis Calvert as the Pope's Legate Pandolph, Kate Iselin as Queen Eleanor, the boy-actor, Charles Sothern as Arthur, and Franklin McLean as Hubert, all give striking impersonations, especially the boy and McLean. Lewis Waller as Faulconbridge is good and strong enough when he reaches the declamatory patriotic passages, but in the earlier and more humorous portions Waller is not good. He does not seem to me to understand the Bard's intention in this part of the character of a certain Lion's base-born but overwhelmingly brave son. But after all, there is little to complain of in the whole production, which must have cost many shillings, doubtless, modest pieces of eight and threepence. On the first night, line after line of the old play seemed as though it had just been expressly written to refer now to France's recent, and since reported, degradation, and now to our present Transvaal trouble, concerning which, as the song says, "We Don't Want to Fight, but by Jingo if We Do."

The other important production was that of your Chester Bailey's Japanese play, *The Moonlight Blossom*, produced by Forbes Robertson and Mrs. Patrick Campbell at the Prince of Wales' on Thursday. I am sorry to say that I fear it will not yield much financial fruit. It is a pretty idea, this notion of a magic plant that blossoms every thirty years and brings to its possessor all happiness and remedy for wrongs received. But, smooth to say, it is a play more suited to the study than the stage, unless indeed, if we can down a bit to play in conjunction with something else. Of course it has been written definitely and daintily, but *The Moonlight Blossom* is not dramatically worthy of the author of that intensely strong little tragedy, *The Cat and the Cradle*. Neither does it afford overwhelming opportunities for acting. Forbes Robertson and Mrs. Pat. have little to do, but they do that little well. The audience were somewhat startled as well as amused by James Welch and Bissonette Davenport, who as two *immucks* men fight a duel while standing on high stilts.

On Thursday the Charles Morton celebration, contributed to by every available British and American star, yielded to Morton a cleverly chanced but rather too gushing address by Clement Scott, and nearly thirteen hundred pounds in cash. It was a grand affair, and as we of the committee stood on the stage to assist in the congratulations the audience looked real jewels. Among your citizens who assisted were sweet Edna May, James E. Sullivan, Whistler Newton, and the Wolf Hoppe.

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## THE STAGE IN ITALY.

Salvini Coming to America—Mascagni's New Opera—Duse's Tour.

(Special Correspondence of *The Mirror*.)

Rome, Sept. 17.

It is almost certain now that the great Salvini will accompany his son, Gustavo Salvini, in his American tour next year, and New York will be the first city they will visit. You have a treat in store to see these two in *Othello*, the father and the son as Iago. "I enjoy playing Iago," the younger Salvini said to me when he was last in Rome. He is looking forward to his visit to America with much enthusiasm. Meanwhile he will visit Vienna, Warsaw, Moscow and St. Petersburg.

Duse also is traveling. She has played in Geneva, Zurich and Lucerne, whence she goes to Cologne, and thence to Berlin. From Berlin she will go to Breslau, Boumania, Hungary, Austria, and finally to Nice.

Novelli can dream only of Paris, and hopes to be there during the Exposition, if it is not blown up, as threatened. He is studying the great part in *Claude's Wife*, which he will play first in the Countess Kessler's private theatre, with the Countess as *Claude's wife*. The Countess is now in Italy, studying the Italian language, as the performance will be in Italian. Why not in French? Novelli reads French quite well enough to play in that language.

You know Edmond d'Amicis, of course, the celebrated author of books of travel, which he manages to make as amusing as the most amusing fiction? Well, his son has come out as a dramatic author and has made a success with his first play, lately produced in Turin by the Flora-enthe dramatic company with Teresina Franchini in the leading part. *The Witches' Arch* is the title of young Hugo d'Amicis' first attempt at play writing. The play is in three acts and shows a remarkable instinct for dramatic effects. The dialogue is bright and brisk, even witty at times. The play has also another great quality. It does not, like so many other Italian plays, have a nasty taste in the mouth, figuratively speaking. It is a healthful play, in which comedy is happily blended with pathos. Altogether d'Amicis may be proud of his son Hugo, who gives promise to become a glory to Italian dramatic art.

The infamous Kennes' trial of poor Dreyfus has formed the subject of a play in five acts, shown here. In my opinion, however, no play may ever be more dramatic than the real trial, with all its lies, forgeries, assassinations, thefts, and one-sidedness. It would be almost beyond the mind of man to imagine such infamies as have been played in real life in Kennes. Truth is still stranger than fiction.

I will now tell you something about the libretto of Mascagni's new opera, *Masks*, which is taken from one of Goldoni's comedies, or, to be more correct, imitated from it. First of all, there is a prologue which the author of the libretto calls "a scenic prelude." A theatrical manager comes forward, the scene representing the greenroom of the theatre. All the company are in the room. The manager tells them that he is going to give a musical comedy. "What's that?" cry the artists. "Written by Mascagni," continues the manager. "Who's he?" cry the artists. Without noticing the interruption, the manager distributes the parts to the company. "You are Rosaura, he says to the first actress, "and you are in love with Florindo. You are Florindo, her father, and of course know nothing about your daughter's love affairs."

The arrangement of this scene, apparently so dangerous to all concerned, is a triumph of scenic art. Even when you examine it from the stage and climb about it as I did, it looks real enough to make you shudderingly yearn to go home. Its effect from the front, even as the scene starts, is to make the audience shiver with cold, and its climax fills them with horror. The acting is for the most part good. Violet Vanbrugh (Mrs. Arthur Bournier) as the perplexed mother, the part originally intended for Ada Edith Cooper Cliffe as the parson's lover, William Peeverus as the artist villain, E. Pincham as the financial ditz, Louis Moodie as the heroine, and Georges Durmmond as the wicked milliner, all scored. The booking for this new and expensive play is the biggest known at this ancient playhouse within the memory of living playgoers.

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arranged to lay the commemoration stone of the new Victoria Theatre which Hardie, Von Leer, and Gordyn are building in Manchester. Ellen Terry has been scoring with Irving's company in *The Amber Heart*, by Alfred C. Calmire, who is writing a play called *The Countess of Desborough* for Daniel Frohman. Charles Frohman has secured the new Irish play, *The Rebels*, which I described last week.

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## THEATRES AND MUSIC HALLS.

## Tony Pastor's.

Tony Pastor heads his own bill this week, making his reappearance in a repertoire of new songs and parodies. The others are Hilda Thomas and Frank Barry in *Miss Ambition*; Fred Nibley, humorist, who is seen for the first time at this house; Edwin Latell, banjo comedian; Ward and Curran, comedians; the Panzer Trio, grotesques; Harry Edison and his dog "Doc"; Nellie Burt, comedienne; Harry Thomson, mimic; the two Luciers, musicians; Les Vougeurs, eccentrics; Marshall, magician; Williams and Wood, singers; Charles G. Widden, juggler, and the vitagraph.

## Keith's Union Square.

Ching Ling Foo and his troupe continue to head the bill. *Solaret, "Queen of Light,"* makes her first appearance at this house in her new dances. The bill also includes Harry Lacy, assisted by Ida Van Sicklen, in *Bob Rackett's Pajamas*; Filson and Errol in *A Tip on the Derby*; Press Eldridge, comedian; Bloom and Cooper, comedy duo; Valmore, "the instrumental man"; Monte Myro Troupe; the biography, with pictures of the Dewey parades; Rita Linde, the Aberts, Raymond and Clark, Kleist Brothers, and Barrett and Larned.

## Proctor's.

A feature of the bill is a chart showing the course taken by the yachts during the races this week, with a description sent by Marconi, the inventor of the wireless telegraph. The dispatches are received through the New York paper which controls Marconi's services. The vaudeville features include the Ellinor Sisters, in George M. Cohan's sketch, *The Dangerous Mrs. Delaney*; the six Sennetts, comedy acrobats; Bonnie Thornton, comedienne; Genaro and Bailey, comedy duo; the comedietta Chums; Newell and Shevett, comedy bar act; King and Gray, dancers; O'Connell and Mack, Irish comedians; Rosalie, wire artist; William D. Hall, "the Circuit Preacher"; Caffery's dogs; Master George Ely, boy soprano; Lulu Don, soubrette, and the stereopticon.

## Palace.

Camille D'Arville heads the bill, making her first appearance at this house. The others are Cawthorne and Forrester, in *A Damage Suit*; Quigley Brothers, comedians; Edward Lauri, English comedian and dancer (continuous debut); Manjona and Eugene, dancers; Joe A. Hardman, monologuist; Genaro and Theal, contortion novelty; Eddie Moore, comedian; Behrman and Spaulding, athletes; Richard Thomas, boy mimic; Javelle, wire performer, and the stereopticon.

## Koster and Bial's.

The first bill arranged by the new manager, William A. Brady, includes Adie Colley, Alexandra Dagmar, Wilton and La Martine, De Courcy Brothers, Mlle. Florizell, Tony Fernandez, Burton's dogs, Gus Williams, Blockson and Burns, Laura Comstock, George Evans, Matthews and Harris, and the vitagraph.

## Weber and Fields' Music Hall.

Whirr-I-Gig and The Girl from Martin's continue their run, with Weber and Fields, Lillian Russell, Charles J. Ross, David Warfield, John T. Kelly, and Peter F. Daly in the principal parts.

## Harlem Music Hall.

Lawrence Weber's Dainty Duchess company is the attraction this week.

## THE BURLESQUE HOUSES.

MINER'S BOWERY.—The Big Sensation, seen last week at the Eighth Avenue, is the bill. The Utopies follow.

LONDON.—The Tuxedo Club offer two burlesques and olio showing the Madisons, Rosa and Harte, John R. Hardy, Terry and Elmer, the Grahams, May Thordyke, the Funtas, Marie De Rosset, and John F. Clark. The Merry Maidens next week.

MINER'S EIGHTH AVENUE.—Robie and Dinkins Utopies introduce two burlesques and olio with Flynn and Dexter, Bryce and Inman, the Gards, Barton and Ashley, Lane and Inman, and the Gards.

DEWEY.—Fred Irwin's Majestic Burlesquers are here this week. The olio embraces the Todd-Judge Family, Brown, Harrison and Brown, Marie Beauchard, Merrill and Valmore, Mitchell Sisters, and Kolb and Dill. The burlesques are down the Line and The Knipe Cure.

## LAST WEEK'S BILLS.

TONY PASTOR'S.—Canfield and Carleton, who are prime favorites here, were the stars of the bill. Mr. Canfield is a gifted eccentric comedian, and is constantly improving his act by the addition of funny little bits of business. Miss Carleton gives him splendid assistance, and when they unite in their screamingly funny duet the result is pleasing in the extreme. T. W. Eckert and Emma Berg produced for the first time here a new operetta, written for them by Lamb and Petrie, and called *Little Peewee and the Great K.Y.I.* They used their own setting, a very pretty Japanese scene, which added greatly to the effectiveness of the act. Mr. Eckert was K.Y.I., an austere Japanese official, in love with a Japanese maiden named Peewee, who in turn was in love with some one else. The scene on stage was being passed alive by order of K.Y.I., who demanded a kiss from Peewee in a condition for his stopping the broiling process to which her lover was being subjected. They sang a duet of which kissing was the subject, and indulged inulatory exercises. K.Y.I. then amused himself and the audience by giving several imitations on a patented piano, and then he and Peewee sang another duet which brought the operetta to a close. The idea is good, and the popular points out with much favor. It must be recorded, however, that the patented piano, as manipulated by Mr. Eckert, was in good need of the assistance. The comedians, who have just joined from a long Western tour, and who are preparing to take to the road again, do farce comedy, were warmly received by their many admirers, who kept the house in roar with the best of fresh comedy sketch, in which

Mr. Delaney uses a brogue that is as rich and as natural as can be. Their sketch has been brightened up, and it made its usual hit. George Evans made his regular tri-weekly reappearance and jollied the audience along in his usual happy fashion. The Angels Sisters sang sweetly and whistled charmingly. Condit and Morey played a return engagement in their touching little playlet. *The Ties that Bind*, which tells a story full of homely patios, and is neatly acted. Little Western played the xylophone and other instruments to the accompaniment of applause. Others in the bill were Howe and Scott, Deaver, marionettes, Baldwin and Daly, Stewart and Gilpin, and Blanche Ring, who was one of the big hits, and the vitagraph.

KEITH'S UNION SQUARE.—Harry Lacy produced for the first time here a new comedietta, written by himself, called *Sam Todd of Yale*. The scene is laid in a sanitarium at New London during the annual college regatta. Sam Todd is stroke of the Yale crew, and the efforts of him self and his companions are being watched from a window of the sanitarium by Bessie Terry, who is in love with Sam, although she has never met him. She has been drenched in a rainstorm, and as soon as the race is over and won by Yale she retires to a bathroom to take a bath to avoid taking cold. Her clothes, which she leaves outside behind a screen, are stolen by a lunatic. Sam enters, discovers her plight and hands her through a panel in the bathroom door, his sweater and dannel trousers. She dons them and appears in a few moments, making a very pretty picture. There is a funny love scene, with the usual happy ending. The piece opens rather slowly, but the fun develops after Sam's entrance, and from that time on the laughs are frequent and hearty, and both Mr. Lacy and Miss Van Sienken scored pronounced hits. The sketch ought to prove as acceptable to the general run of vaudeville audiences as *Bob Rackett's Pajamas*, in which Mr. Lacy and Miss Van Sienken were seen last season. J. C. Hickey played an Irish servant girl fairly well. Ezra Kendall was on hand with an entirely new monologue, and his quaint and original conceits kept the house in roar for twenty-five minutes. Too much praise cannot be given to this able and original entertainer, who is the only man in vaudeville who does not serve up the same specialty season after season, and who never tires of providing himself with new material. His parody on "A Little Bunch of Lillies" is one of the best things he has ever done, and his hit altogether was of massive proportions. The Russell Brothers were as funny as ever in the same old sketch. Carter D. Haven and Bonnie Mae scored one of the big hits of the bill. They were very clever youngsters and the house was with them from first to finish. Little Mae sang a song called "Why Don't You Write a Letter Home," which was applauded. She is a second Little Gilson. Alice Montague and J. Royer West produced a new sketch, written for them by Alf Hampton and Maurice Edmunds. It tells a pretty story of a Summer flirtation between an actor and the daughter of a Summer hotel keeper, and is full of snappy dialogue and brilliant repartees. The dialogue leads up naturally to the introduction of several novel musical instruments, on which they play delightfully. There is just a dash of sentiment at the close, which brings the sketch to a very pretty ending. The act is far better than the old one and is likely to add materially to the reputation of this clever pair, who can act as well as they can play. Billy Carter had a lot of new gags which are up to date and scored a big hit. John Le Clair did many difficult things in the juggling line very neatly. Clint and Bessie Robbins presented a sketch in which they sang, danced and talked with success. Miss Robbins is a very neat dancer. Collins and Collins did a conversation act which was not remarkably good. James A. Dunn won encoures for some good imitations, explaining that his ability came to him naturally. Raymond and Bernard, the biography, and the stereopticon were also in the bill. Ching Ling Foo was still the topliner and his tricks amused the Dewey Day visitors very much, though they are becoming familiar to the regular patrons. Edward Howland, a double-voiced vocalist, made his American debut on Monday afternoon, but did not appear during the rest of the week.

PROCTOR'S.—Camille D'Arville continued her engagement and scored a decided hit in her repertoire of songs. Lillian Green and William Friend made their re-appearance in vaudeville in Mrs. Bruno's Burglar, the bright sketch in which they made a hit at another house here several months ago. Miss Green's beauty and cleverness and Mr. Friend's talent for light comedy made the sketch go with a breeziness that was simply delightful. Laughter and applause were frequent throughout the act and the talented couple received a hearty curtain call at the close. It is to be hoped that they will remain in vaudeville, as performers of their quality are an addition to any bill. Walton's monkeys and Erna's dogs amused the children greatly. Will F. Denby sang some topical songs and was repeatedly encoreed. Others on the bill were Newhouse and Woodworth, clever bicyclists; Fonte Boni Brothers, funny musicians; Howley and Leslie, expert dancers; Josie Claffin, a bright soubrette; Manjona and Eugene, sprightly cake walkers; Behrman and Spaulding, sturdy athletes; Parnaby, juggler; Osten's marionettes, and the stereopticon.

PALACE.—Ida Fuller made her appearance at the Monday matinee, but there was some defect in her apparatus, which failed to work properly, so she was obliged to cancel the rest of the week. Her place on the programme was filled by Seymour Howe and Emilie Edwards, who made a decided hit in their comedy sketch, *My Uncle's Visit*. Miss Edwards' recitation and Mr. Howe's comedy methods found great favor and they were rewarded with plenty of applause. The Ellinor Sisters were seen for the first time at this house in George M. Cohan's *face*. The Dangerous Mrs. Delaney, in which they scored one of the biggest hits ever known here. The Ellinors are born comediettes and have none of the airs which usually prevent women with a talent for character work from making a success. They go at their work with a view to giving the audience its money's worth, and they succeed admirably. The Dangerous Mrs. Delaney is one of the best sketches they have ever had. It is written in Cohan's best style and is as full of laughs as an egg is of meat. The Ellinors were ably assisted by an actor who developed great ability for eating. That was all he had to do and he did it well. Giacinta Della Rocca, the pretty violinist, charmed every one with her pretty eyes and her expert playing. The Troubadour Trio sang several songs with great spirit. Meeme and Daniels inflicted punishment on each other and in doing so kept the audience in roar.

VOIGT.—Ida Sheldon, a charmingly unaffected and

sweet-voiced singer, was warmly applauded for her excellent rendition of several good songs. C. Jack Harrington appeared in white face, but used a ministerial dialect in telling his gags. Others were the Aithen Twin Sisters, George E. Austin, Master George Ely, Fox and "Foxie," Mr. and Mrs. Harry Budworth, George E. Austin, and the stereopticon.

KOSTER AND BIAL'S.—The Streator Zouaves made their first appearance at this house, and repeated the hit they scored when they were seen at Keith's and Proctor's last season. They are splendidly drilled, and it is a rare treat to watch them go through their intricate evolutions, without a miss or a hitch of any kind. Their wall-scaling aroused great enthusiasm. Ada Colley continued to win enthusiastic applause with her wonderful top note. The Brothers De Courcy made a big hit with their exhibition of strength and skill. Dorothy Drew sang and danced in a pleasing way. Tony Fernandez, a musical comedian fresh from the other side, made an excellent impression. Alexandra Dagmar's dashing appearance and sweet voice captivated everybody, and she was compelled to respond to numerous encores. The others were Ed Laird, Wilton and Lamartine, John W. Ransome, Florizell, Williamson and Stone, and Burton's dogs.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Whirr-I-Gig and The Girl from Martin's continued to attract audiences which tested the capacity of the house. Many additions and subtractions have multiplied the laughs, so that there is now no division of opinion about the success of the new entertainment.

HALEM MUSIC HALL.—Henry E. Dixey was the headliner and proved himself entitled to his position on the bill. Tim Murphy's artistic work was greatly appreciated. Lizzie Evans scored a hit, and Matthews and Harris were warmly received in a bright new sketch called *Adam the Second*, written for them by Will M. Cressy. Harding and Ah Sid, Stanley and Wilson, the McAvoy, and Blanche Ring, who was one of the big hits, were also in the bill.

AERIAL MAGNOLIA GROVE.—The Summer season of the roof-garden closed last week. A number of improvements will be made, the steam will be turned on, and the grove will be reopened in a few weeks as a winter resort.

## The Burlesque Houses.

MINER'S EIGHTH AVENUE.—Matt J. Flynn's Big Sensation company made its first New York appearance at this house last week. The burlesque, *The Queen of the Opium Palace*, introduced the whole company and was well played. The first part is neatly staged and handsomely costumed. The olio is excellent. It includes Etta Wheeler and Jennie Edwards, Andy Adams and W. J. Kelly, Yonakama, James F. Sullivan and Harry Keebler, Rose and Albert La Velle, and Williams and Russell, assisted by Essie Williams. *The Birth of the Rose*, a ballet, made a pretty stage picture.

Will Zitterella headed the closing burlesque, assisted by the entire company.

DEWEY.—Bryant and Watson's American Beauties played to immense business all week, giving great satisfaction in every way. The feature of the bill was the bright, gingery specialty of W. B. Watson and Jeanette Dupree. Watson has a method of fun-making which is all his own, and he kept the house in roars. Miss Dupree's vivacity and *chic*, as well as her excellent taste in dress, helped materially in the hit scored by the team. Other good acts were done by Mildred Murray, Marie Bartlett, Sheehan and Kennedy, the Sisters Monroe, George H. Diamond, and Reynolds and Page. The opening burlesque was *The Benjamin Picnic*, in which Mr. Watson and Miss Dupree distinguished themselves, assisted by the entire company. Miss Dupree and Mr. Watson were the stars in the closer, which is called *A Tough Night*, and which is full of novelties and surprises which called forth enthusiastic applause. The scenery and costumes left nothing to be desired.

LONDON.—The Little Magnets gave an acceptable entertainment to good business. They had a fair burlesque and olio, introducing Kemo, Welch and Melrose, Mantell and Lester, Fields and Willey, Lucia Kooper, Ed Rogers, Cohen and Gardner, and Arlington Delmore.

MINER'S BOWERY.—Miner and Van's Bohemian Burlesquers presented to very large audiences the bill seen a week earlier at the Eighth Avenue.

125TH STREET.—Clark Brothers' Royal Burlesquers offered the bill seen a few weeks before at the Dewey, with Long and Cotton, Amelia Summerville, Chapman and Ainscoe, and Solaret added. Business was good.

## LUCILLE LA VERNE'S NOVELTY.

Lucille La Verne, a clever actress who has won success in many lines of work, introduced a novelty at Tony Pastor's on Thursday afternoon last which is bound to bring her into the front rank as a headliner as soon as managers realize that there is something new in vaudeville. Miss La Verne did what is called a "trial turn," and, although she was badly handicapped on account of two "trial frosts" which preceded her, which prevented her from appearing until five o'clock, she scored an unqualified hit. She was made up as a genuine black "mammy," and simply walked on and talked and laughed for fifteen minutes in the most natural way imaginable. Her material is original and funny, and her dialect was perfection. For people who are weary of "coon" acts, with their Sixth Avenue lingo, Miss La Verne's rich, genuine Southern dialect will come like a refreshing breeze after a long, hot day. She has every reason to congratulate herself, and it may be safely said that vaudeville patrons will receive her with open arms.

## MR. WARNER RETURNS.

E. Warner, who represents the great agency of Richard Warner and Company in America, arrived in New York last week and took up his headquarters at the Sturtevant House, where he will be located for the entire season. His arrival in New York was delayed owing to the serious illness of his mother. Mr. Warner has brought over contracts amounting to over \$200,000 for American artists booked abroad, and he has also contracted for the appearance of a number of foreign artists on this side. Among them are Margerie Cornille, Tortajada, Fougera, the Crags, the Diamond Minstrels, and many others. Mr. Warner is desirous of hearing from all the American artists who have been booked by him in Europe.

## SUCCESS OF MR. AND MRS. FISHER.

Mr. and Mrs. Perkins Fisher have met with great success presenting their new comedietta, *The Half Way House*, written for them by Ezra Kendall. They were among the features of the bill last week at the Grand Opera House, Washington D. C., and judging by the praise accorded them by the discriminating critics of the capital they must have made a decidedly favorable impression. They will be at Proctor's Palace in this city next week.

## FUN FOR OLYMPIA'S TARS.

A "smoker" was given under the direction of Oscar Hammerstein at the Waldorf-Astoria on Saturday night last for the sailors of Dewey's flagship *Olympia*. Cal Stewart, made up as Uncle Sam, recited a poem, and Francis Lee sang. Others who took part were Carr and Jordan, Halines and Pettigill, Polk and Kolling, James J. Corbett, De Haven and Male, and the Angeles Sisters.

## MILF. CORNILLE IS OUT.

Margerie Cornille, the European star, who was especially imported for the New York, and who sang there for ten nights, is no longer a member of the forces of that establishment. The law will probably be resorted to in order that the differences between herself and the management may be adjusted.

## TWO CLEVER PLAYERS.



WILL M. CRESSY AND BLENCH DAYNE.

Will M. Cressy and Blanche Dayne, whose success in Mr. Cressy's New Hampshire idyl, *Grasping an Opportunity*, has been so pronounced, are good examples illustrating the way in which vaudeville reaches out into the different walks of life for recruits. Mr. Cressy was a commercial traveler in New England before he became inoculated with "actor germs;" and Miss Dayne was for four years a repertoire star in the same part of the country.

Seven years ago Dennis Thompson chose Mr. Cressy and Miss Dayne from over 700 applicants to play the parts of 'Ty Prim and Ricketty Ann' in *The Old Homestead*, and they remained with him six years. On Dec. 13, 1898, they made their vaudeville debut at Keith's Union Square Theatre in *Grasping an Opportunity*. For a totally unknown and unheralded act their success was unprecedented. They were at the foot of the bill the first week and were the head attraction in their second week in vaudeville. Since then they have not lost a week except the time necessarily lost in travel, and are now booked solid up to March. They have been obliged to re-open after forty weeks offered time.

In addition to Mr. Cressy's ability as an actor, he has proven himself one of the very best writers of one-act comedies for vaudeville use in the country. In addition to *Grasping an Opportunity* he has another act completed for Miss Dayne and himself, entitled *A Village Lawyer*. Frances Redding has just made a most emphatic hit in Mr. Cressy's play, *Her Friend from Texas*, and Matthews and Harris in *Adam the Second*, which was also written by him. Filson and Errol will be seen soon in New York in two of Mr. Cressy's plays, *A Modern Philanthropist* and *Peter Crumple's Christmas*. Mr. Cressy also has two more plays in preparation for two leading vaudeville stars. Taking it all in all, Cressy is a busy man. He is a hard and conscientious worker and deserves the success that has come his way.

## THE ORPHEUM CIRCUIT.

What Keith and Proctor are to vaudeville in the East the Walter Orpheum company is in the West. They stand for only high class attractions, and their patrons recognize this. With the opening of their new theatre in Denver two weeks ago the circuit consists of five houses, located at San Francisco, Los Angeles, Kansas City, Omaha, and Denver. The advantages to be gained with such a circuit both by the actor and the house are self-evident, and they are thus enabled to book the very best attractions playing. Next season the company intends to branch out further, and run, together with the best American attractions, the best that are to be had in Europe, and for the purpose of engaging those acts Morris Meyerfeld, president of the company, will go abroad in February, remaining throughout the Spring and Summer. They are also at present making arrangements to put some of their European novelties on the road next season. Martin Beck, the Orpheum's Chicago representative, is now busy booking all vaudeville combinations not only for this season, but for two seasons in advance. Among those he has contracts with already are Adie Colley, Camille D'Arville, and the Grazer Family.

## BEATRICE MORELAND IN CHICAGO.

No more gifted and pleasing artist has been recruited from the ranks of the legitimate stage than Beatrice Moreland, who is not only one of America's leading comediettes, but also one of the most comely and well dressed women on the stage to-day. It seems that she has made a distinct advance since she has gone into vaudeville. In her ability to run the gamut of comedy from the most delicate and refined, to the most vivacious and even boisterous, she displays now an even and unvarying quality as rare as it is artistic and finished. Miss Moreland has just finished a three weeks' engagement over the Kohl and Castle circuit, where she played *Taming a Husband*. She received the most flattering praise from the entire Chicago press. Her new gown, a beautiful Parisian creation,

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

**The Most Refined, Artistic and Novel Act on the Stage,****THE GIRL WITH THE AUBURN HAIR**

Now in its Ninth week at the Masonic Temple, Chicago. Doubly the longest engagement of any vaudeville act at any theatre in Chicago.

**A Beautiful Woman, with a Musical Voice full of Melody that lulls the listener like a sweet dream, surrounded by Original Electric and Scenic Effects.****READ SOME OF THE PRESS NOTICES AND OPINIONS OF SOME OF THE BEST MANAGERS AND PERFORMERS IN VAUDEVILLE.**

AMY LESLIE, DAILY NEWS, Sept. 6, 1899.  
 The Girl with the Auburn Hair arose like a breath of sweet air out of the stereotyped routine of vaudeville. It is an additional pleasure to observe her continued success. Crowds surge up to the Masonic Temple roof theatre night after night, and have for seven weeks, with little else to attract them but this young, handsome girl with the beautiful voice, and the charm of mystery with which she has been surrounded by a clever manager. Most of those who go out of curiosity remain to applaud her splendid singing of church music and heartily endorse the courage which at last gives wearied vaudeville patrons something dignified and beautiful in the way of a specialty.

D. M. HALBERT, CHICAGO EVENING POST.

WED., SEPT. 6, 1899.  
 Last night was the first night the writer saw and heard The Girl with the Auburn Hair, who offers one of the most artistic acts in vaudeville, and by this

more than an ordinary compliment it is meant, for we endeavor to be conservative in speaking of artistic merits in variety.

The obvious fact that those in attendance last evening were very enthusiastic over the act was shown by the number of recalls, for there were nine or ten.

The songs offered were in keeping with the character of the setting, and if it be fair to judge from her night's reception she is the big hit of variety this summer.

CHICAGO JOURNAL, SEPT. 23, 1899.

Although now in the sixth week of her engagement at the Masonic Temple Theatre, the Girl with the Auburn Hair is so popular with the patrons of that house that the management feels justified in retaining her as a feature.

THE INTELLIGENT OCEAN, SEPT. 28, 1899.

"The Girl with the Auburn Hair" continues the drawing card at the Masonic Temple, in spite of the

fact that she has come for nearly seven consecutive weeks the same songs every afternoon and evening. This is a most remarkable series of performances on the vaudeville circuit in Chicago, and is a practical endorsement of merit, as the singer is more enthusiastically received now than during the first week of her appearance here. The mysterious "Girl with the Auburn Hair" has a powerful, rich, and sympathetic contralto voice that is peculiarly effective in the impressive music that she sings. Her singing is pointed, because it deserves to be, whatever may be said of the good or bad taste of making a mystery of her identity.

THE DEMOCRAT, SEPT. 23, 1899.

It is a phenomenal engagement that The Girl with the Auburn Hair is filling. Phenomenal in the length of the engagement and phenomenal in the popularity of the act. To-morrow this fair singer begins her seventh consecutive week of her stay at this theatre.

During all that time she has been a feature that has rapidly grown in favor.

TIMES HERALD, MONDAY, AUG. 28, 1899.  
 The Auburn Haired Girl's excellent voice and fine feeding undoubtedly won the audience and the spontaneous applause indicated that it was a relief to hear sincere singing after so much of the tiresome rubbish that patrons of variety are obliged to endure.

THE CHRONICLE, WED., SEPT. 6, 1899.  
 The young lady vastly improves on acquaintance, and the act is now one of the most artistic and attractive ever seen at the Temple.

THE CHICAGO RECORD, WED., SEPT. 13, 1899.  
 The best of nine features on the variety bill is The Girl with the Auburn Hair. Her singing has made her a favorite with the audience, and the management in which she appears is altogether pleased.

**MY DEAR MR. MURDOCK:**

I have been to the Masonic Temple Theatre. I have seen and heard the girl with the Auburn Hair, and must say that in all my years of experience and study in the ministry and vaudeville, I have never been so impressed and enchanted with an act as with this one. Once was not enough to satisfy me, but with a desire to see a pretty woman who can sing like a nightingale, and surrounded by an act that will impress one more like a sweet dream than reality. If I was manager of a New York theatre, I would undoubtedly contract this act for my year, and think I had signed the best contract of my life.

GEO. H. PRIMROSE.

Primrose &amp; Dockstader Minstrels.

J. J. MURDOCK, Mgr. Masonic Temple Theatre, City.

MY DEAR MR. MURDOCK:

I have been a firm believer in girls with auburn hair for the past ten years. I have one here as an act in the "The Girl with the Auburn Hair" at the Masonic Temple Theatre, Chicago, one of the best novelties in vaudeville. The woman has one of the strongest and sweetest voices on the stage. The act undoubtedly is a find for any manager who plays it.

FRED HALLIN.

Hallin and Fuller.

**Notice.**—This act is duly copyrighted and patented. Copyrights covering song, farce-comedy, burlesque and vaudeville acts.

The Auburn Haired Girl, The Mysterious Girl with the Auburn Hair, The Girl with the Auburn Locks, etc. Both *plural* and *singular*, twenty-four titles in all. **I have spent considerable money in perfecting and advertising this act, and will not hesitate to spend any amount to prosecute infringements** in any way upon the act. I not only warn takers, but will prosecute managers playing an act that will infringe upon the rights and titles in any way whatsoever.

**N. B.—Messrs. PRIMROSE AND DOCKSTADER** have made special arrangements with **The Girl with the Auburn Hair** and myself to use certain electric and scenic effects contrived by me in an act called **The Choir Boy's Dream**, and is one of the big hits in the show. Any one infringing upon the above rights will be dealt with according to law.

**OPINIONS OF MANAGERS AND PERFORMERS.****MY DEAR SIR:**

I have seen the act, The Girl with the Auburn Hair, and am pleased to state in all my years of experience that it is one of the most refined and artistic acts I have ever seen on the stage. An act that of course none but pleases every one.

Respectfully yours,

COL. JOHN D. HOPKINS.

**DEAR MR. MURDOCK:**

I congratulate you on the success of your managering me. The Girl with the Auburn Hair, She both mystifies and charms the delighted audience.

I have seen nothing in Vaudeville to approach this act. It combines art, novelty and wonder.

Merrily yours,

MARSHALL P. WILDER.

**DEAR SIR:**

I think The Girl with the Auburn Hair one of the strongest novelty acts in the vaudeville line to-day.

Yours truly,

BEN HARRIS.

The act entitled "The Girl with the Auburn Hair" has done more to elevate the vaudeville stage than all the rants and cant that has ever been written.

Neither in Europe nor America have I ever witnessed anything half so beautiful or sublime.

TITENIA.

**MY DEAR MR. MURDOCK:**

When I first saw "The Girl with the Auburn Hair" I knew it would be a success, and when I have been showing it for you and your theatre. She will attract as much attention throughout the land as she has in this city, and you will have just cause to be proud.

Sincerely yours,

PAUL DRESSER.

For a big hit and refinement "The Girl with the Auburn Hair" cannot be excelled.

DAVID AND JOSEPHINE SABEL.

The act known as "The Girl with the Auburn Hair" has been received with applause that amounts to an ovation at every performance this week.

It stands, in my opinion, without a rival on the vaudeville stage to-day.

Sincerely yours,

MAUDE COURTNEY.

**CHICAGO, Sept. 27, 1899.**

MY DEAR MR. MURDOCK:  
 When I first saw "The Girl with the Auburn Hair" I knew it would be a success, and when I have been showing it for you and your theatre. She will attract as much attention throughout the land as she has in this city, and you will have just cause to be proud.

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PAUL DRESSER.

**J. J. MURDOCK, Manager for****THE GIRL WITH THE AUBURN HAIR,**  
**Masonic Temple Theatre, Chicago.**

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**DANGEROUS MRS. DELANEY**

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**NOT NECESSARY, BUT JUST READ THESE OVER:**

THE CLIPPER.—The Elinore Sisters made a hit in George M. Cohan's comedy, The Dangerous Mrs. Delaney.

PARK VAUDEVILLE BILL.—"Dangerous Mrs. Delaney" is the best new thing on a vaudeville programme, such as is given at the Park Theatre, there is always a fair chance that one number will be worth the price of admission. That number, on this week's programme at the Park, is a one-act comedy, called "Dangerous Mrs. Delaney," written by George M. Cohan and acted by the Elinore Sisters. The older Elinore sister, judging age entirely by personal appearance, is a meagre artist of marked ability. She adds

to her cleverness of speech and manner by a facial expression which conveys a world of meaning beyond words, speaks in a forcible and wonderful costume, and is possessed of a pair of arms which permit her shaking hands with herself behind her back. She is, in short, that rare thing, a true comedian of the gentle sex, and the sketch, which is of the usual Cohan type, is well adapted to her peculiarities. The other sister is of pleasing appearance and sings. There was also a man in the comedy who is to be congratulated on his ability to maintain a sober countenance under difficulties.—WORCESTER EVENING GAZETTE.

Some of our Bookings: The Proctor Circuit, Tony Pastor's, the Bijou, Richmond, Va.; Hyde and Behman's, Brooklyn; Shea's, Buffalo and Toronto; the Castle Kohl-Hopkins Houses, and the Orpheum Circuit.

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P. S. THIS SHOW GOES TO IRELAND.

Iowa, Sept. 13, 14 and 15. They are now on the Kohl-Castle circuit.

George W. Day has recently made big hits at Shea's houses in Buffalo and Toronto and at Keith's in Providence. He is at Hyde and Behman's this week, with a new monologue, written especially for the engagement, devoted to topics of interest to Brooklynites.

Bell Wilton, "the California Nightingale," is one of the features this season with Robert Manchester's Tucker Jacks co.

Will P. Webster informs THE MIRROR the special Pullman palace car "Theo," constructed for the use of Bob Fitzsimmons and his family during their tour, is one of the finest ever turned out of the Pullman shops. Martin Julian has nearly completed the arrangements for the co., and negotiations are pending with two big novelties.

The Sisters Tyson (Maryland and Kathryn) are making a hit in their Dutch dances at the Standard Theatre, Philadelphia. They frequently had seven encores last week and have been retained for another week.

Lorraine Armento, with the quartette of Gypsy Singers, has made a hit with "Sing Me a Song of the South."

Robert McDonald, of the McDonald Brothers, now with the Tucker Jacks co., received news from San Francisco last week of the death of his father, James McDonald, an old-time New Yorker.

Amelia Summerhill and Max Eugene have concluded their successful tour of the Keith circuit, and have decided to remain in vaudeville. They are considering an offer to visit England and Germany in the Spring.

Charles A. Smith, a variety performer, and Lucy E. Bassett, of Sheffield, were married at Chatham, N. Y., on Sept. 15.

Isabelle Underwood, of The Spider and the Fly co., is making a tremendous hit singing Phillips and Hartley's song, "The King of the Flame," which is greeted with enthusiastic applause at every performance.

Eva Westcott has been especially engaged to appear in the support of William Frederik in Dr. Bird, on the Keith circuit. She opened yesterday in Boston.

Clarence Bindley has made a big success in the English provinces, leading the bills everywhere. She is booked to 1900.

Stanley Bruce has filed a petition in bankruptcy. His liabilities are \$15,815, most of which amount is due to 100 of his creditors for services.

William A. Bissell signed a contract with the Bob and Bill Syndicate last Wednesday evening by which he becomes the managing director of Koster and Bissell's Music Hall. He will next Monday take a new ensemble on to play called "When A Man Leaves Too Much." P. T. Armitage, with Miss Estelle and Captain Tom, the cast, will be under his direction. Local artists will be presented.

Frank Aldrich, former manager of the New York Opera House, has been engaged to manage the new Grand Opera House, Boston.

John C. H. Smith, formerly of the New York Opera House, has been engaged to manage the new Grand Opera House, Boston.

VAUDEVILLE PERFORMERS' DATES.

Aldrich, Chas. T.—Nashville, 27. Memphis, 9.

Allen, The—Keith's, N. Y., 27.

Allen and Hill—Chicago, 6, 11, 27.

Azariah, Mile—Chicago, 9, 11, 27.

Atchison-Ely Edgar—Oxford Music Hall, London, England—Indefinite.

Almee—Kansas City, 27. Orpheum, Omaha, 8-14.

Bogart and O'Brien—Keith's, Boston, 27. H. and B., Brooklyn, 9-14.

Bloom and Cooper—Keith's, N. Y., 27.

Brown and Newell—La Crosse, Wis., 27.

Behman and Spaulding—Palace, N. Y., 27.

Bon Ton Trio—Keith's, Boston, 27.

Boutin, Mile—Glendale Pk., Little Rock, 27.

Bly, Geo.—Proctor's, N. Y., 27.

Burt, Nellie—Pastor's, N. Y., 27.

Barnes and Sisson—G. H., Phila., 27.

Buckhardt, Lillian—Haymarket, Chicago, 17. Chicago, 9, 11, 18-24.

Brown and Larned—Keith's, N. Y., 27.

Bison City Quartette—Shaw's, Buffalo, 27.

Behan, Geo. E.—Shaw's, Buffalo, 27.

Bennett and Cook—Shaw's, Buffalo, 27.

Beaudet, Louise—G. H., Phila., 27.

Bans—Bessie—Olympic, Chicago, 27.

Budd Bros.—Chicago, 6, 11, 27.

Burnett and Sargent—Aasonic Temple, Chicago, 27.

Cecilia Four—Keith's, N. Y., Aug. 14-Sept. 2.

Condit and Morey—Rochester, N. Y., 27.

Clemens and McCloud—Grand Central, Montreal, Sept. 25-Oct. 28.

Crane Brothers—Keith's, Prov., 27.

Canfield and Carlton—Novelty, Brooklyn, 27.

Conrad and Schaeffer—Keith's, N. Y., 27.

Caledonia—Brooklyn, 27.

Conteone Bros.—Keith's, Prov., 27.

Courtney, Mand—Memphis, 27.

Clarence Quintette—Van Auler, G. H., Schenectady, N. Y., 27.

Caffey, Prof.—Proctor's, N. Y., 27.

Carr and McLeod—Howard, Boston, 27.

Conkley and Husted—New Grand, Wash., 27.

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All artists who have been informed of being booked please call.

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SUE.—In the title role of Sue, Lillian Lawrence showed her resourceful nature and exhibited an amount of reserve force, which again proved her remarkable command of her dramatic abilities. She reproduced the author's ideal throughout with charming realism, and made the character to take a prominence which could only be given by such an artist.—*Boston Herald*, Sept. 26.

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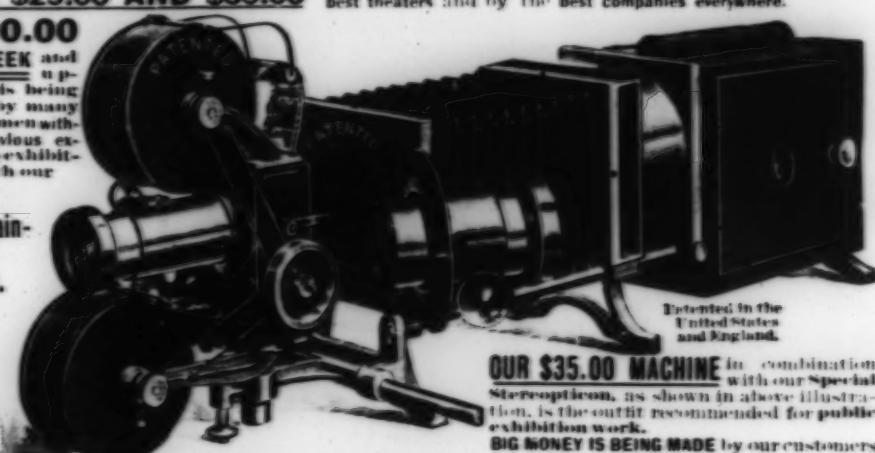
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